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LITERATURE.

Formosa. Par Auguste Vacquerie. (Paris: Calmann Lévy.)

THERE is nothing which makes us so keenly realise the unapproachable greatness of the author of *Othello* as the recollection of the fact that the author of *The Duchess of Malfi* was not the greatest tragic poet of his generation. There is nothing which brings so vividly before us the unapproachable greatness of the author of *Ruy Blas* as the recognition of the fact that there is yet among us a greater tragic poet than the author of *Formosa*. We know nothing of any personal relation between Shakespeare and Webster; but the spiritual relation between the genius of the one poet and the genius of the other has some evident and important points in common with that between Victor Hugo and the most illustrious of all his admirers and disciples. Auguste Vacquerie has always shown, by the practical evidence of his workmanship, the sincerity of his expressed conviction—"Qu'on n'imitait Hugo qu'en ne l'imitant pas;" and Webster in like manner proved himself a disciple of Shakespeare by abstinence from such reproduction of his manner as we find, for instance, in the two tragedies of the younger Hemings, a playwright of real but servile talent. In original force and mastery, in terse and trenchant concision of style, in flashes of pathos and bursts of rolling music, the voice and hand of Vacquerie recall the voice and hand of Webster; but there is more sunlight in the world of his creation, more variety in the magic of his touch. He too might have been, had it pleased him, "the most tragic of poets" in his time; we may doubt whether Webster, had it pleased him, could have been otherwise. But, difficult as it naturally may be for men to recognise that high original genius is compatible with astonishing variety of energies and flexibility of powers, it must ultimately prove impossible that the distinction of Vacquerie's position as a journalist, his eminence as a critic, his services as a politician, and his honours as a patriot should be allowed to eclipse the greatness of his quality as a poet. No man but Victor Hugo has shown himself greater, or so great, since the days of the Greek dramatists, at once in lyric and in tragic verse. For the great dramatists of England never tried their wings in lyric poetry except for the shortest of possible flights; and the first of English lyricists made his mark but once in tragedy, for *Hellas* and *Prometheus Unbound* have little other than a lyrical existence, lying almost as far outside the pale of Aeschylean as of Shakespearean drama. But Vacquerie, eminent and

triumphant alike in fantastic and in realistic studies, in the severest line of tragedy and the most romantic form of comedy, has shown by many a memorable instance his right to claim a high station in the front rank of living lyricists. Students of the future will surely find it hard to realise that this illustrious and high-souled poet was also the most brilliant and the most indefatigable of journalists and critics, political and literary; the swiftest, strongest, gracefulest of swordsmen in the daily strife of so many glorious years.

It is well known that the poem which has recently added another flower to the many-coloured crown of his fame belongs by date of birth to that most glorious period of a most noble life, when its author was the companion, in exile and in honour, of the master to whom all that life has been as loyal as to the faith and principle accepted and obeyed by both with equal perfection of loyalty. For many years this lofty and pathetic work has awaited the time of triumph which has come for it at last amid the unanimous applause of the one great city in which art and poetry are held in as high honour and esteemed as worthy of rational interest as any passing matter of practical politics.

But a poem of such an order appeals not only to the audience of one city, to the readers of one country, though that city be Paris and that country France; it is born with wings to pass all frontiers, with a voice to reach all hearts; if not amenable to foreign judgment, it is no whit the less appreciable by foreign admiration. The liberties taken with English history are perhaps a little graver than those allowed himself by Shakespeare, certainly a little lighter than those allowed himself by Hugo. The invention of an imaginary third claimant to the throne at the moment of the final grapple for life between the Houses of York and Lancaster would scarcely have seemed permissible to an English poet; but the ingenuity and plausibility with which this contrivance is managed might well be held of themselves to justify a licence which is more than justified by the magnificent effect and impression of the results attained. The high figure of the king-maker Warwick stands out in more lifelike and decisive relief than was given to it by Shakespeare or Marlowe. No more superb contrast was ever shown on the stage than here between his lofty chivalry and the abject egotism of the patronised pretender; no lovelier distinction was ever drawn by a poet's loving imagination than that which sets off against each other the graver and the more girlish heroine. That sympathy with all noble emotion which informs the whole work of Auguste Vacquerie finds most vivid and impressive illustration in the fact that three characters out of the four on which the action of this play depends are very types of heroism or sweetness. No dramatic or other poem has ever given us two fairer figures in finer contrast than those of the rival friends. Fletcher, of all our dramatists the most addicted to such effects, has never achieved in this his favourite line of study so beautiful and brilliant a success. Such a triumph of tragic art as the further contrast between the treasonous duke and the chivalrous king-maker lies yet further beyond com-

parison with any similar attempt of the same poet. To find a parallel for this we must look higher than all other moderns; we must turn once again to the types of Eiradnus and of Ratbert.

The superb and subtle simplicity of structure, the solid and vivid harmony of verse, it would need a hand as skilful and as strong as the poet's to describe or commend aright. Such universal applause has already acclaimed, in the great fourth scene of the third act, one of the most original, most subtle, and most passionate triumphs of dramatic poetry that one voice more in the chorus of praise can be worth little save in evidence of gratitude and good-will. But it may be remarked that in this play the noblest parts are given to the women by a poet who, in *Jean Baudry* and *Les Funérailles de l'Honneur*, has given to his male actors the loftiest duties to discharge in the cause of honour and self-sacrifice. Satire or sentiment might suggest that this explains or is explained by the fact of its being written in verse; a fact to be thankfully and rejoicingly accepted by those who can hardly bring themselves to admit that even the prose of *Marie Tudor* is quite worth the verse of *Marion de Lorme*, and to whom on the same account *Tragaldabas* yields even more pleasure than *Le Fils*. In any case, such readers may be permitted to congratulate themselves that the higher and more natural form of tragic expression has been chosen for a play which contains two such types of womanhood. In the year 1820, Shelley, desiring to pay the highest possible compliment, said of a friend that she was "like one of Shakespeare's women;" in 1883 he might have said, like one of Vacquerie's.

ALGERNON CHARLES SWINBURNE.

"ENGLISH MEN OF LETTERS."

Fielding. By Austin Dobson. (Macmillan.)

THIS little work belongs to the hydra-brood of primers, landmarks, epochs, and small doses. The reading public appears to take them readily, and can derive nothing but benefit from the course. For ourselves it is too protracted and too costly. Already some four guineas' worth of "Men of Letters" has appeared, and more—many more, we trust—are to follow. Let the poor scholar who has shelved these thirty-three volumes say if he would not gladly exchange them for a pair of stout octavos in which Mr. Morley and his fellow-labourers might have allotted to each subject its due space and prominence. A uniform series is here nonconformity itself. Treat such subjects at the same length; you must treat them in diverse ways. Your half-crown *Milton* or *Burke* will be a strict and weighty epitome; your *Spenser* or *Bunyan* a minute and ruminative expansion; your *Johnson* a nosegay from a meadow whose charm is its luxuriant amplitude; your *Gibbon* an imitation of the inimitable *Memoirs*; your *Fielding*—well, precisely what this is, a laborious attempt to make the most of scanty materials, to burrow under disputed points and controversies, and to unearth a few trivial facts, the gaping void filled in by literary

remarks too diffuse for a summary, too brief for a final criticism. The fact is that the man Fielding is almost as dim a shadow as Shakspeare, though of each the world has long since adopted a very clearly defined image. What little we shall ever know of him might be set down on a couple of pages, and that as baldly as possible, for most of it is from suspected sources, and must be largely discounted. This singular obscurity seems to have suggested nothing to Mr. Dobson. But in that pamphleteering, letter-writing, puffing and back-biting age, is it not astounding that such feet should have left so few imprints on the literary shoals and mud-banks of Time—a man about town, a man of family, a cousin of Lady Mary, a great writer and wit, a jovial companion, and public official? Yet, beyond passing notices of his books, and a few journalistic squabbles, we have only contemptuous silence. One thing is clear—he was a man of few and humble friends; even the fidelity of Lytelton, Allen, and Welsh was deeply tinged with compassion. Murphy's list of noble acquaintances is but a flourish—they were not friends, and patrons Fielding disdained. The reticence of Lytelton is the more singular since Murphy says that he "afterwards took pains to clear up imputations of a particular kind" against Fielding's character. That these were no worse than that retailed by Walpole may be inferred from the silence of his enemies. With such scant material Mr. Dobson has done his best, wisely preferring Keightley's cautious scepticism to the purblind eye-witness of Murphy, who, indeed, calmly tells us that "he never intended to follow the strict rules of biography."

Such serious faults as we have to find may be mentioned at once. It is hard that we should be left to draw up for ourselves a table of dates of the author's works and life. The *ariette* from Poinset's opera (pp. 143, 144) is quite uncalled for and uninteresting. A fuller account of the "Proposal for making an Effectual Provision for the Poor" should have been given, as the work is omitted in most of the earlier editions. The division into chapters and the headings of pages is awkward and misleading.

Several new but not very important points are brought to light. Some correspondence about *Tom Jones* between Richardson and the Hills, from the Forster Collection, is certainly amusing. The "Pair of Forward Baggages"—"his most profest Admirers," as Astraea and Minerva call themselves—are as candid with the jealous author as they dare to be. "It has bold, shocking Pictures, and (I fear) not unressembling ones in high Life and in low." We have also Mr. Latreille's conclusive refutation of the silly story of Fielding's keeping a show at Bartholomew Fair. In throwing some new light upon the life-long persecution of Cibber, for which no adequate cause has yet been discovered, Mr. Dobson has apparently overlooked the very pointed references in the last chapter of the *Apology*. These and further adroit generalities are clearly the retort, and no undeserved one, for "Marplay" and "Ground Ivy." Fielding's share in the very obscure history of the Licensing Act is extremely well treated. In other passages more

conclusive than the one quoted by Mr. Dobson, Cibber clearly attributes it entirely to "Pasquin" and the "Historical Register," or, if he knew of the scurrilous play in the hands of Rich, insinuates that it was by the same hand.

Of the general estimate of the plays we do not complain, but, from long-standing prejudice perhaps, are far from agreeing with Mr. Dobson as to their several merits. The "Coffee-house Politician" is an odious play, but the scenes between Politick and Dabble are perennial; their echoes still rise to mock those mystic forebodings of our Vienna and St. Petersburg correspondents, whereat the very breakfast-table should tremble. Addison's first hint of the character was but a hint, nor is the Apothecary in *Tom Jones* the only or the best replica. Surely Aunt Western—on the whole the most striking figure in the novels—is an original Mrs. Politick. Something should have been said of the amazing bustle and abandon of the "Grub Street Opera," and of the nauseous "Covent Garden Tragedy" with its inimitable bathos. Attention is very properly called to the novelty on the stage of the election scenes in "Don Quixote" and "Pasquin." Indeed, we know of no earlier picture of the Free and Independent than this first glimpse of Eatanswill. Mr. Dobson admires "Tom Thumb." We do not. He enjoys the Homeric description of Molly's churchyard battle. We always skip it. He glories in the Mock Epic theory of *Tom Jones*. We would not believe it if it were true. Let us agree to disagree. The "History of a Foundling" is no mock-epic; it is a novel—nothing more or less—the first and the best. As a novel it owns no kin to that dull, restless, heartless *roman comique*, which was itself quite enough to make old Louis' society seem quite cheerful and amusing to the poor *veuve* Scarron. Bad taste and the mock-epic business is indeed sadly frequent in Fielding's novels, but it is always an episode or a *purpureus pannus*, and not the groundwork, as in his burlesques. It was but an offering on the shrine of shallow classicism, which, had he known more of the Ancients, or nothing at all, he would never have paid. Mr. Dobson dismisses very curtly the influence of Marivaux, and the "sickly and sordid intrigues" of the *Paysan Parvenu*, almost as if he were speaking of the *Paysan Perversi*, the secret original of a shocking book still given as a talisman of virtue to our rustic Pamelas on going out to service. Nevertheless, the study of *Joseph Andrews* is incomplete without some comparison with Marivaux's two novels, inferior as they are; they will certainly be consulted with interest by that twentieth century which will perhaps venture to settle the controversy of Mr. Jones' frailties.

Of the criticism or description of the novels we need say no more. Much of it is just and acute, but it is necessarily far too slight, and leaves no very deep impression. Yet it may perchance persuade some who do not possess the stronger incentive of Mr. Leslie Stephen's fine edition to enjoy their Fielding once more. For in truth these Books of Nature with all their many faults need an exhaustive criticism or none at all. Their thousands of

readers may each add his commentary from his own life and experience; none would be valueless, none would fail to throw some light upon the thoughts and doings of these motley puppets; but the master-hand which moves them remains still unseen. To draw aside the curtains, to give us a sight of the great showman, is what this little book has tried and failed to do, and so it has failed altogether. It is not the raw, precocious wit of the green-room that we care about, or even the pitiful wreck who only on his last death-voyage begins to talk to us about himself, but the real author of *Tom Jones*—the strong man armed, old-headed and young-hearted, then truly himself and in his prime. And of him we knew, and still know, nothing, save that he was not what the world, and even his last biographer, has been taught to believe. Yet we shall hardly cease to guess. And if anywhere his individuality and identity may be recovered, surely it is from his supreme and sincerest work. The image which he who reads *Amelia* may form of him who wrote it will at least be more faithful than that traditional caricature of the free and easy, full-blooded, vulgar three-bottle man. Such conception as Mr. Dobson has formed he refrains from giving. Our own, if it were more mature and complete, would carry little weight. At present, all we care to say is that Henry Fielding was clearly among the men of double life. It was not debauchery that lay so heavy upon him, but that curse of sordid domesticity which has so often blighted English genius. Early involved in the low and paltry life of the theatres, and weighed down by poverty and an early marriage, he took life as he found it. A man not likely to get on, or to force his way into Pope or anti-Pope circles, his days passed away in obscure and narrow cares and pleasures, his real great soul hidden but never dormant, only revealed to himself and to the world when in earnest he grasped the pen. There it shines out mildly and steadily and hardly to be mistaken; that of the brave, patient, resigned, but profoundly disappointed, or, rather, disillusioned man, whose ample stimulating humanity was born of no mere lusty animal spirits, but, as with Montaigne and Rabelais and Thackeray, of such philosophy as comes to cheer such men who, earlier than their fellows, are content to view their life as a downward slope. Very solitary and companionless he was, for what he called his friendships and his loves touched but his good-fellowship and simple domestic instincts; if they did not impair, they never nurtured his genius. Born out of time, his true place, we think, was with Goldsmith at the feet of Johnson. But the sage who afterwards learnt to appreciate him was his junior by two years; their paths lay far apart. Yet how real was the affinity of these men whom circumstance had so diversely shaped. It is the same clear head, full heart, and single eye which in the one is matured by sorrow and study, which in the other seems to rise rejuvenescent and free from the testy prejudices of age. But all was not well with either of them; and if another Fielding or Johnson should arise, the lives of men may perchance be illustrated by a nobler commentary.

E. PURCELL.

Short Studies on Great Subjects. By James Anthony Froude. Fourth Series. (Longmans.)

THE volume before us has a twofold interest—the interest that attaches to the topics discussed (although these are not, as the author himself admits, “all great”), and that excited by the light which is here and there thrown on the manner in which Mr. Froude’s own opinions and sympathies have been formed, influenced, and modified. Between the “subjects” themselves there is certainly little affinity. A saint of the twelfth century, the oracle of a notable religious party in the present century, a great teacher of the third century—such are the more prominent characters selected for portraiture; while Apollonius of Tyana, the House of Russell, and a parable drawn from the phenomena of railway travel complete the contents. The light incidentally thrown on some of Mr. Froude’s own experiences is, however, really welcome, and enables us better to understand the animus of much that he has written, and the origin of those antipathies which, in the opinion of not a few, have warped and distorted his conceptions of past ages and characters. His distaste for mediæval notions and his special aversion to saints appear to date from the time (about the year 1841) when, at the invitation of John Henry Newman, he was induced to investigate the original sources for the lives of English saints, with a view to the production of a select hagiology. Although at that time by no means wanting in faith, he was startled by what he read; and the enormous demands made on his credulity, unaccompanied as they were by the seductive graces of imaginative literature, seem to have excited in his mind a feeling of deep and permanent resentment. “Was it possible that such stuff could be true, or even intended to be taken for truth?” It is scarcely an exaggeration to say that from that time Mr. Froude’s sympathy with mediæval saints and their followers has been little stronger than that which is popularly supposed to exist between a certain personage (not saintly) and holy water.

All genuine students of history will, however, always feel grateful to Mr. Froude for his sketch of Becket; but it will be much as scholars feel grateful to Charles Boyle for his worthless edition of the *Letters of Phalaris*. The one drew forth the famous dissertation of Bentley, the other has been the occasion of the masterly criticisms by Mr. Freeman. On Mr. Froude himself those criticisms have evidently not been altogether thrown away; but the misconception which vitiates his whole treatment of Becket still remains. We see before us, not the man who furnishes the first eminent example of the fusion of the Norman and the English race, not the intrepid champion of his order, treading (with somewhat too conscious imitation, it might be) in the steps of Anselm, not the patriot fearlessly thwarting the glaring partialities of the *Rex transmarinus*, not the leader whose public career made him the idol of the people, not the friend whose social qualities and private virtues won for him the esteem and admiration of his most enlightened fellow-countrymen, but a man essentially bad, violent, and arrogant, the asserter of “the cause of sacer-

dotalism against the prosaic virtues of justice and common-sense.”

It is, however, not merely in his estimate of Becket himself, and in his treatment of the facts of the Archbishop’s career, that Mr. Froude’s bias is discernible; even his selection of the period and the method of his criticism are suggestive of a certain *malice prepense*. The “Church of England” has always, he holds, “been in terrible need of reform.” But “in the twelfth century it has been held to have been at its best” (p. 8). In connexion with the same twelfth century, accordingly, Becket is put forward as a notable illustration of the Church “at its best;” and it is hardly necessary to add that Mr. Froude has done his best to lower our estimate both of Becket’s motives and actions. But there is a certain disingenuousness in this indiscriminate reference to twelfth-century characteristics which calls for note, as altogether passing over the circumstances which distinguish the age of Anselm from that of his successor. An impartial critic of the times of Henry II. cannot but recall the legacy of disorganisation and demoralisation bequeathed by the preceding reign. The Civil War had made almost every able-bodied ecclesiastic a soldier. The bishops, as the author of the *Gesta Stephani* confesses with shame, shared in every kind of cruelty and oppression, as terrible to the enemy in England as Becket himself in Toulouse. The reflex action of the first and second Crusades was already discernible in the spread of new superstitions and the loosening of the old social ties. While the humaner influences of the great thirteenth century—the revival of religious ardour generated by the Mendicant Orders and the thirst for learning awakened by the universities—were still in the future. Such is the period which Mr. Froude has selected for a specimen picture of the Church in England before the Reformation. That the clergy as a body were terribly corrupt, sadly ignorant, and in many cases openly licentious, is too palpable to be questioned. But it may not unreasonably be maintained that their state was to no small extent the result of the conditions above indicated—was, like those conditions, exceptional; and that Becket, in such a view of the circumstances, may have found no little justification for his determined opposition to Henry’s endeavour to bring the whole ecclesiastical community under the civil jurisdiction.

Mr. Froude’s treatment of the specific facts has been so ably exposed that it is superfluous here to enter upon the question. But I cannot but note, in his selection from the Constitutions of Clarendon, the entire omission of the provision whereby the “*filii rusticorum*” were prohibited from taking holy orders without the sanction of the lord on whose domain they were born. When we consider that the ranks of the clergy were largely recruited, at this period, from the villeins—just as, somewhat earlier, from the slave class—it is obvious that the enactment (whether merely the re-assertion of an earlier “custom” or not) was a measure which seriously curtailed the freedom of the “rustic,” and placed the service of the Church in no small measure at the arbitrary discretion of the landowner.

But Mr. Froude’s incapacity for meting out equal justice in dealing with questions where his prepossessions have once been definitely formed is to be recognised on a larger scale than in his treatment of specific facts. In the first of his chapters on the “Oxford Counter-Reformation,” he gives us his early impressions of the Establishment as it existed in England in days prior to the appearance of Tract XC. It is a highly favourable and somewhat partial representation—the notorious neglect of their parishes by many of the clergy, and the indifferent private character of not a few, being left altogether out of notice. But society then, he holds, “was orthodox without being theological.” “About doctrine,” he says, “Evangelical or Catholic, I do not think that in my early boyhood I ever heard a single word, in church or out of it. The institution had drifted into the condition of what I should call moral health.” This state of things, when “religion is considered too sacred to be argued about” (p. 205), is, in Mr. Froude’s opinion, the really “healthy” state, and, in short, the best. We may be quite sure that the supporters of any form of obsolete superstition—the priests of Delphi or the ancient Druids—would have been entirely of Mr. Froude’s opinion. But when we find him referring to the mediæval legends as “never examined into, because it would have been a sin to doubt them” (p. 225), we are somewhat at a loss to understand how it is that, while he finds the unquestioning faith of the England of the twelfth century so contemptible, he finds that of the nineteenth century so admirable. In his estimate of character Mr. Froude is no less puzzling. His contempt for Becket is as undisguised as is his admiration of Card. Newman. To find a worthy parallel to the latter, indeed, he is fain to go back to pagan times, and to produce the bust of Julius Caesar from the niche which it has adorned ever since the hero’s memorable apotheosis. Caesar and Newman he depicts as alike

“formed by nature to command others; both had the faculty of attracting to themselves the passionate devotion of their friends and followers, and in both cases, too, perhaps the devotion was rather due to the personal ascendancy of the leader than to the cause which he represented” (p. 192).

I cannot but wonder whether, when writing this passage, it did not occur to Mr. Froude that the parallel would have held equally good if for the name of Julius Caesar he had substituted that of Thomas Becket.

Like all Mr. Froude’s writings, the present volume contains much graphic and felicitous narrative and many admirable sentiments. It will doubtless find a wide circle of readers. But students of history intent on the laborious investigation of facts will probably prefer to give their time to “studies” which they regard as more in harmony with the evidence, and in which estimates of men and motives are derived from some intelligible canons of criticism rather than from prejudice or caprice.

J. BASS MULLINGER.

MORSEHEAD'S NEW TRANSLATION FROM
AESCHYLUS.

The Suppliant Maidens of Aeschylus. Translated into English Verse by E. D. A. Morshead. (Kegan Paul, Trench & Co.)

MR. MORSEHEAD need scarcely have apologised for undertaking his translation of the "Suppliants." As compared, indeed, with almost any of the other tragedies of Aeschylus, it is not much read, and the deep corruption of particular sections of it is only equalled in the "Choephorae." Yet in its peculiar religious simplicity, and the tenderness, rare in Aeschylus, which pervades most of the choruses, pre-eminently that describing the wanderings of the metamorphosed Io, it has always had a charm for competent critics, such as Keble (who devoted two of his *Praelectiones* to a discussion of its beauties), Mr. Browning, and Mr. Swinburne. Mr. Morshead has certainly done well to try his hand upon it, and his version is sufficiently attractive to be read through without fatigue, and, in parts, to arrest the attention by its felicity.

Compared with his translation of the Aeschylean Trilogy, Mr. Morshead's "Suppliants" is less ambitious and more equable in its tone. It has, speaking generally, a quiet sedateness and an absence of exaggeration which contrast favourably with some parts of the earlier volume. The least successful portion is the altercation between the Danaids and the Herald, when the latter is trying to force them into his ship; but it may be doubted whether anyone could succeed here, where the MSS. leave us in a darkness which nothing in Aeschylus can surpass, and where metre, usually a tolerable guide, is in hopeless confusion.

This is Mr. Morshead's version of 552 sqq.:
καὶ τότε δὴ τίς ἦν ὁ θεῶν, κ. τ. λ.

"Whose hand was laid at last on Io, thus forlorn,
With many roamings worn?
Who bade the harassed maiden's peace return?
Zeus, Lord of time eterne.
Yea, by his breath divine, by his unscathing strength,
She lays aside her bane,
And softened back to womanhood at length
Sheds human tears again.
Then quickened with Zeus' veritable seed,
A progeny she bare—
A stainless babe, a child of heavenly breed,
Of life and fortune fair."

Equally good is the translation of the majestic lines 575-79: ὦν ἀρχῆς δ' οὐτινος
βοᾶζων.

"Beneath no stronger hand
Holds he a weak command,
No throne doth he abase him to adore;
Swift as a word, his deed
Acts out what stands decreed
In counsels of his heart, for evermore."

Of the iambic portions, a favourable specimen is 730-36.

"Look you, not swiftly puts a fleet to sea
Nor swiftly to its moorings; long it is
Or e'er the saving cables to the shore
Are borne, and long or e'er the steersmen cry,
The good ship swings at anchor—all is well.
Longest of all, the task to come aland
When haven there is none, when sunset fades
In night. To pilot wise, the adage saith,
Night is a day of wakefulness and pain."

Mr. Morshead is not always quite as clear in his meaning as might be wished.

"And like to you the moulds, the handicraft
Of men, made like unto a woman's shape
In Cyprus born."

Or, again,

"My father looked forth and beheld: I die of the sight that draws near"

—a line which might tempt Aristophanic gibings.

The mannerisms are no longer offensive, though the imitations of Mr. Swinburne and Mr. Browning are still palpable. I see no reason, however, for the repeated iteration of the words "lust" and "lustful;" this is, I think, the nearest approach to a grave fault that would strike most readers.

R. ELLIS.

Cities of Southern Italy and Sicily. By Augustus Hare. (Smith, Elder & Co.)

MR. HARE's name will be a sufficient passport for the popularity of his new work. His books on the cities of Italy are fast becoming as indispensable to the traveller in that part of Europe as the guide-books of Murray or of Baedeker. In fact, they are themselves guide-books of a superior order, intended for those who do not care to rush through a foreign country, mingling its chief sights together in *pêle-mêle* confusion, in order that they may be said to have been seen, but who delight to linger in the quiet out-of-the-way corners of a foreign land, to escape from the sight or sound of a railway-engine, and to forget for a while the ignorance and vulgarity that so often gather round the dinner-table of a large hotel.

In his new volume Mr. Hare leads us across the boundary of the old Greek world. It deals with Sicily and that part of Italy in which the Greek colonies planted themselves. It takes us into those regions which are, to the classical scholar, the fairest portions of Italy, though brigandage, bad accommodation, and want of roads have long closed them to any but an adventurous few. Brigandage, however, has become a thing of the past, at all events so far as the foreign traveller is concerned; roads, and even railways, have been driven through the wildest districts; and, where the sky is bright and the air is warm, bad accommodation can be easily endured. A tour at any rate in Magna Graecia and Sicily is now within the compass of the most fastidious.

As is inevitable in a book of the kind, there are many of Mr. Hare's statements from which I must emphatically dissent, more especially in the matter of inns. He is unjust to Sicily when he says that Messina, Taormina, Syracuse, Girgenti, Palermo, Segeste, Selinunto, and Cefalù constitute "all that is most worth seeing;" his own book supplies evidence to the contrary. Even apart from their great archaeological interest, Mount Eryx (San Giuliano) and Palazzolo (Akrae) offer views which are the finest I have seen in the island; indeed, there are few places in the world so divinely situated as the last-named town. Nor does he even allude to the well-preserved wall of polygonal masonry that marks the southern limit of the ancient city of Naxos. Buried in gardens of orange and lemon, it is unnoticed by the guide-books, though the fact that we know the exact date of its building lends to it unusual interest; while near it I found what I believe to be the site of the great altar

of Apollo Arkhêgetês. It is, however, in the matter of inns that I should feel most inclined to dispute Mr. Hare's judgments. So far from being "very miserable," I found the "Albergo della Concordia" at Cotrone very comfortable, rejoicing in clean beds, cheerful attendance, and good food; whereas the "Albergo di Roma" at Taranto is more execrable than words can describe, worse even than its rival named after Garibaldi. *Experto crede*, for I have tried them both. My experience of the buffet at Metaponto is that, instead of being "most miserable," it is quite equal to the demands of a Parisian epicure, and completely relieves the traveller from the necessity of bringing a luncheon-basket with him. At Syracuse there is now a small but exceedingly comfortable hotel, the "New Victoria," in a charming situation overlooking the sea, so that invalids need no longer be prevented from spending part of the winter in that warm and sunny corner of Sicily by the cold and dreary rooms of the old "Victoria." Mr. Hare is certainly justified in saying that the "Trinacria" at Palermo has greatly declined, but I cannot conceive why he should omit all mention of the "Hôtel des Palmes," which, in spite of high charges, is the only hotel in the city to which invalids should go. At Taormina (which, by-the-way, is not named in the Index) I prefer the "Bellevue" to the "Timeo," but this may be a matter of taste.

As regards the merits of hostels, however, each individual must judge for himself. So much depends on ourselves, the weather, and the cook. Mr. Hare has given his own impressions, and he can do no more. His book is one which I should advise all future travellers in Southern Italy and Sicily to find room for in their portmanteaus.

A. H. SAYCE.

North-country Folk. By Walter C. Smith. (Glasgow: MacLehose.)

EDGAR POE has said, and many people who did not borrow their sentiments from him have held, that all poems ought to be short. This is a large position: "Five hundred men might garrison Arnheim, battlement and tower." But it does not need five hundred men to defend the minor position that poems in dialect or displaying out-of-the-way and (in no offensive sense) provincial characters and fancies should not be long. That Dr. Smith's new book, therefore, containing some more of the North-country sketches he draws so well, should be composed of short and unconnected poems is in its favour to begin with. Nor is reading likely to diminish the favour with which the reader who knows the author will take it up, while it ought to determine that favour in those who do not know him. Naturally, the author of *Olrig Grange*, like all authors, must not be asked for what he does not pretend to supply. If he must be sent to school at all, he is not of the school of Byron or of Wordsworth, still less of the school of Keats or of Shelley, but of that of Crabbe—of course, with differences. He has not, we think, done anything better than the best things in this book. The kind of poem here given (half narrative, half reflective) is not universally relished; and Dr. Smith does not, it need hardly be said, go out of his way to

pay attention to form. But his command of narrative verse in various metres is, at any rate in the earlier poems—some of the latter seem to us to halt a little—very considerable.

A very few of the pieces here given are either distinctly occasional (that is to say, they have reference to events or to personages of the day) or else reflective purely. Of the former class are "The Cry of the Maiden Shareholders" (which we remember as appearing at the time of the Glasgow Bank failure), one or two on the Eyemouth fishing disaster of last year, one on the memory of Dr. John Brown, one to Prof. (it is really too exhausting to say Emeritus Professor) Blackie, and so forth. The best of the latter class is a poem on "Iona," which we are not quite clear that Prof. Blackie ought to like. But by far the greater part of the book is occupied with "men-and-women" poems. Of these the first, "Wee Curly Pow," telling how a farmer adopted one of the casually born infants who are nowhere more frequent than in North-eastern Scotland, and why, and what came of it, is, on the whole (as it should be), one of the best. That is to say, it is the best dramatically and the most fully told, though, in execution, the metre and language sometimes suggest a certain following of the Laureate. More entirely to our taste is "Parish Pastors," a piece with no story, and weighted with a semi-theological moral, but containing three excellent sketches of the Established minister, the Episcopalian dean, and the Cameronian *illuminé*. The description of good Dean Duffus' study must be quoted if only for the admirable taste displayed in the lines we have italicised:—

"There on the shelves were folios piled;
There Benedictine fathers smiled
In snowy vellum, crimson-lettered—
These he said were his golden mines—
And high on the upper shelves were scattered
Big quartos too of the great divines,
And tables and chairs and floor were littered—
With books that were scored with scarlet lines;
For he was a classic ripe and good,
And loved the old wine in the seasoned wood,
But all translations were bottled and dead,
With an evil taste of the cork, he said."

It will be observed that Dr. Smith exercises a certain licence of rhyming, but not, perhaps, more than is incident to this half pedestrian form of verse. The same poem contains many excellent touches, the truth of which everyone familiar with Scotch life will recognise; and another passage may well be quoted:—

"Meanwhile the people grew their oats,
And mended lines and nets and boats,
And made their malt, and brewed their ale,
And drank at wedding-feast and fair,
And harvest-home, and auction-sale;
And at the funerals took their share
Of heavy wines and waters strong,
As they bore the dismal bier along.
But there were mothers that were not wives,
And there were widows that tired of weeping,
And there were prodigals wasting lives,
And sorrowful hearts that lay unsleeping,
Through weary nights long vigil keeping.
And they had their thoughts about life and death,
And sin and mercy and God and faith;
And now and then from the world without
There came to their souls strange wafts of doubt,
And things that were not in the catechism;
But how to deal with them no one knew.

They dreaded heresy, error and schism,
But wist not what of these thoughts were true,
Or what, if they were, they ought to do:
For the three good pastors kept their road,
And lightened not anyone of his load."

"Dr. Linkletter's Scholar," in which a dominie describes his bringing up of a selfish young genius, is more conventional; and so is "Dick Dalgleish," a speech of the typical working-man, though there is some good sense in it. "Lost and Won," which is a kind of string of ballads of the purely romantic kind, is, we think, a little out of Dr. Smith's line, and something of the same sort may be said of "Morgana." But the selfishness of the *nouveau riche*, though not a very novel subject, is well rendered in "Mrs. Coventry;" and there is humour and wisdom both in "Baillie Butters and Young Dinwoodie." In this piece a prosperous old Pharisee and a youthful Sadducee, both of them arrant Epicureans in practice, sing the optimist and the pessimist tune respectively, as to the riddle of the painful earth. Formally, however, there are some declensions into doggerel here which might be avoided. As thus:—

"Oh, you pity the poor Chartist cobbler or weaver."
Here "Chartist cob" is one of the most heavily driven animals of the anapaest kind that we ever saw labouring up the steep of verse; while "poor Chartist," if anybody likes that fashion of scanning better, groans still more gruesomely as a dactyl.

One is, however, always in danger of demanding from such verse as this more than it has to give, or something else than it has to give, and of forgetting that its chief function is to finish off and vignette isolated sketches of manner, character, and thought with more precision, distinctness, and embellishment of manner than is possible or suitable in prose. Of such vignettes Dr. Smith's book is full. The gibbeted gipsy, cut down for a frolic, in "Deacon Dorat's Story," points a kind of moral; but the picture of the exploit, and its unexpected result in securing the gratitude of a bereaved and unconventional family (who remark cheerfully, when they are asked if they are not afraid of the corpse, "He is our father, sir!"), is the main point. "Cobairdy" has something almost of Scott in its sketch of the peasant laird whose free-living forefathers have crippled his means, and who, through fear of poverty, lives like a tenant-farmer of the lowest class. "The Village Philosopher" is also excellent, and the last verse of it is undeniable truth:—

"O little village-world that hast
Thy prophets, watched with faith and wonder,
Stoutly believed in to the last
In spite of failure, loss and blunder,
What art thou but the world in small?
And what its prophets more than thine are?
Perhaps an inch or two more tall,
But hardly even a shade diviner."

On the whole, this kind of description and moralising in verse is what Dr. Smith can do best, and very well he does it. He often goes higher than in this last extract, and then he has a considerable faculty of argument in verse. But half-serious, half-humorous narrative and portraiture is here, as in his former books, his *forte*; and of this he has not given a better example either in whole or part than "Parish Pastors."

GEORGE SAINTSBURY.

CURRENT LITERATURE.

MESSRS. KEGAN PAUL, TRENCH AND Co have issued this week, in pamphlet form, the two lectures delivered by Arnold Toynbee on *Progress and Poverty* in January of the present year, less than two months before his lamented death. We believe that he has left no other work at all fit for publication. Even these lectures were not written out by himself. They are printed from the report of a shorthand writer, and the proofs were never so much as seen by him. Under such circumstances, to scan the form closely would be an injustice; but we may be allowed to point out one curious misprint (p. 32), where "*Othman*," the great Mohammedan Emperor, should manifestly be *Akbar*. It will also be admitted—especially by those who heard the lectures—that the circumstances of their delivery were unfavourable to the lecturer. To make a criticism intelligible is never easy, least of all when the audience is not altogether friendly, and when the critic is burning to proclaim positive views of his own. That Toynbee crushed Mr. George not even Toynbee's warmest friends would dare to assert. The principles of Mr. George have elsewhere met with more effective refutation; and Toynbee's own gift did not lie in the clear enunciation of details. But Toynbee had a gift, though perhaps not everyone could recognise it. Like Kingsley and F. D. Maurice, like Edward Denison and J. R. Green—not to mention names of those still living—he was not afraid to face the facts of modern industrialism; and, as with some of those to whom we have compared him, his bodily frame proved unequal to the self-imposed task of over-working in the study and on the platform at the same time. That Toynbee possessed the intellectual strength to found a school of English socialism we do not believe. That he had both read widely and investigated facts at first hand, this pamphlet abundantly shows. It also shows that he was inspired with a genuine enthusiasm for a theory which he had probably not made quite clear to himself, and which is now destined never to become clear to others.

The Divina Commedia of Dante. Samples of a new Translation by E. H. Plumptre. (Cassell.) This little pamphlet, containing translations of the first four *canti* and two fragments from the "*Inferno*," has apparently been issued by Dr. Plumptre in order to invite criticism before publishing the whole work—an excellent precaution to take, and one that might be followed with advantage by other translators. In this new version of that great poem which has perhaps been more often translated than any other, the writer has attempted to reproduce the *terza rima* of the original, and at the same time to give a close rendering of Dante's meaning. It may be doubted whether this is really possible in English—a language poor in rhymes and specially difficult to work into the triple recurring assonance of Dante's metre. The struggle to get the rhyme is too apparent, and in many cases involves a serious sacrifice of the poet's meaning. It is also annoying to a real lover of the "*Commedia*" to find redundant words, dragged in merely for metrical reasons, which have no counterpart, expressed or shadowed, in the original. This must strike the reader in the following lines:—

"Whether in thee, or shade, or man is spied,"
"Qual che tu sii, od ombra, od uomo certo"
(*Inf.* i. 66).

"While yet false gods and lying made men fear,"
"Al tempo degli dei falsi e bugiardi" (*i.* 72).
"And 'twixt two Feltros shall his people roam,"
"E sua nazione sarà tra Feltro e Feltro."

Dilution of this kind (of which many other instances might be given) is a serious blot in a translation. The line "The who, the what, high

end in far-off time" (ii., 18) is neither sense nor English. "The work all ran to waste" is a peculiarly unhappy rendering of "consumai la impresa" (ii., 41). In the translation of the Episode of Francesca da Rimini there are good lines, but in some passages the poet's meaning is quite lost. "Ah! still I feel that blow" gives little idea of the meaning of "e il modo ancor m'offende" (v., 102), a line which has often been a stumbling-block. The last and perhaps most ingeniously wrong explanation of this passage is given by a writer in the current number of the *Edinburgh Review*, who takes it to refer to the trick by which Francesca was made to marry the deformed elder brother of her Paolo—regardless of the context, which clearly shows that she is speaking of the sudden violence that robbed her of her own "fair body"—not her lover's "bella persona." "But one short moment doomed us to our lot" (v., 132). "Ci vinse" has quite another significance; it means rather conquered us and our sense of right—broke down the barrier. "Lover so renowned"—"Cotanto Amante" (134). So *passionate* is rather the meaning; there is no hint of renown in "Cotanto." In the last part of the awful scene of Ugolino's death in the Torre di fame, Dean Plumptre has missed one of the most tragic details of the story in his rendering—

"And then I tried,
Already blind, to grope my way alone."

"Ond' io mi diedi
Glia cieco a brancolar sovra ciascuno" (xxxiii. 72). No touch in the picture is more awful than that of the old man, blind with hunger, fumbling with his hands over the faces of his dead children. On the whole, perhaps, the best systems for translation of the "Commedia" are either to make it accurately literal, like Carlyle's *Inferno*, as a help to the student in reading the original; or a free paraphrase like Cary's, which aims more at reproducing the spirit than the form of the poem—and can be read with pleasure by those to whom Italian is unknown. In this latter case divergences from the original do not jar upon the student so strongly as many perhaps less serious ones do in a translation like Dean Plumptre's "Samples," which aims at being a close rendering of the poet's thoughts and words.

The State in its Relation to Trade. By T. H. Farrer. "English Citizen" Series. (Macmillan.) The politicians who have hastily accused the officials of the Board of Trade of a consuming desire for centralisation will read Mr. Farrer's treatise with surprise. From the Preface to the concluding chapter the difficulties and weakness of local government when administered by gentlemen in public offices at Whitehall are set forth in the clearest terms; and the bias of the author in favour of vesting the control of local affairs in local bodies, though not unduly paraded before the eyes of the reader, is never concealed. The various chapters contain a mass of information on the public undertakings which have progressed rapidly during the last half-century: the Post Office, railways, shipping, and tramways, everything, in short, that tends to develop the growth of our national trade. There is one creation of the State which Mr. Farrer beholds with especial pleasure, and that is the register, kept by the Registrar General of Shipping in London, of the ownership in every vessel sailing under the British flag. Any transfer or mortgage of the interest of the various owners, be they two or be they two hundred, is entered at the customs house and sent to London daily. The title of every British ship is thus kept complete and accurate from day to day and "the transfer of a vessel worth £100,000 may be completed for a shilling." Those who are hungry for an improvement in the system of transferring landed property from one owner

to another will envy the good fortune of traders interested in shipping. There is only one small point of detail which we need mention. When referring to the period of limitation for actions on contracts for the purchase and sale of goods (p. 31), Mr. Farrer seems to have overlooked the fact that tithes cannot be recovered when in arrear for a longer time than two years. In importance of subject and in interest of treatment this book on our national trade as regulated by the action of the State will rank with the highest of the series in which it is issued.

Local Government. By M. D. Chalmers. "English Citizen" Series. (Macmillan.) The mazes and intricacies of the several bodies which are entrusted with the duty of governing the various districts of England can only be understood with the assistance of a competent interpreter, but Mr. Chalmers rises equal to the occasion. His volume follows naturally on that of Mr. Farrer. It describes the constitution and the functions of all the local institutions which make up the system in this country, while his predecessor's treatise shows how the chief supervising Board in Whitehall controls and checks their operations. There are eighteen different kinds of rates which must be endured by householders and property owners in the country, and there are nearly as many spending Boards as there are modes of rating. The first beginning of local legislation was six centuries ago, and the work of weaving fresh Acts is resumed every year. With perfect truth, therefore, does Mr. Chalmers put forth the plaintive plea that the reader's journey through these dry bones must needs be a dull one. That some good work is done by the legislation of to-day is evident from his praise of the Municipal Corporations Act of 1882 as "probably the best-drafted Act on the Statute Book." There are a few points of detail in which we do not quite agree with Mr. Chalmers. Rates fall on tithes as well as on land and houses (p. 10); paid inspectors of weights and measures (p. 100) used to be appointed at quarter sessions, but we thought that their duties were transferred to the police twenty years ago; there are a few instances in which the churchwardens of a parish (p. 48) are not appointed by the minister and parishioners. Mr. Chalmers states (p. 143) that the School Board of London consists of fifty members, but the numbers as allotted by him to the various districts only amount to forty-five. The difference probably arises from the omission of Lambeth, and we think that when its members are added the total of the Board, as at present constituted, will be found to exceed fifty. With a mass of varieties, the result of successive alterations in six centuries, the substantial accuracy which Mr. Chalmers has secured is worthy of all praise.

About England with Dickens. By Alfred Rimmer. With Fifty-eight Illustrations. (Chatto and Windus.) Mr. Rimmer belongs to that class of writers—so irritating to the critic—whom it is impossible either to praise or blame without discrimination. He knows how to choose a subject that is deservedly popular; and then, by his mode of treatment, he narrowly escapes making it repulsive. His English style is slipshod to the last degree, but it rarely becomes absolutely ungrammatical. The present book possesses the qualities and the defects of its predecessors. It is most handsomely got up, and contains some fine American woodcuts by Mr. C. A. Vanderhoof. The hideous architectural elevations we are disposed to attribute to the penoil of the author. As to the letterpress, we will only say that it will doubtless give pleasure to many readers. But there is much in it that will jar upon the lover of accuracy. Mr. Rimmer seems never to have heard that Messrs. Grant, of Manchester (touch-

ing whom see the recent autobiography of James Nasmyth), were the original Cheeryble Brothers. In announcing the portentous mare's-nest that the action of "Bardell v. Pickwick" was heard in the Lord Mayor's Court, he must needs write thus:—

"Perhaps it is not always known in the provinces why the trial should occur in a place that is celebrated over the whole world for the magnificence of its entertainments. A classic ground where, at every banquet, some fourteen tons of coal are consumed, and forty turtles are gathered to their ancestors, and every item is on the same stupendous scale."

Again, the text gives an elaborate account of the new hall of Lincoln's Inn, of which the roof is "rich and costly"—not a word of the old hall. Facing this we have a picture of the old hall, entitled simply "Hall of Lincoln's Inn." These things are very trying.

God's Acre Beautiful; or, the Cemeteries of the Future. By W. Robinson. (The "Garden" Office.) Although nominally a second edition, this work has been so amplified as to be practically a new book. The aim of the author is to demonstrate the aesthetic value of cremation and urn burial, as contrasted with the present custom of interment. The utilitarian aspect of the question is not passed over, but Mr. Robinson's main object has been to try and remove the sentimental objection to the disposal of the deceased by burning. He argues that it is only by resorting to urn burial, as practised by some of the ancients, that we can have resting-places for the remains of our dead which shall be beautiful and as permanent as anything on this earth may be. With cremation it would be possible to use for centuries graveyards no larger than our crowded London churchyards; and a cemetery such as Kensal Green might be kept open for more than a thousand years. Mr. Robinson draws a very attractive picture of a great cemetery of the future.

"It is to be a national garden in the best sense; safe from violation as the Via Sacra, and having the added charms of pure air, trees, grass, and flowers. . . . The urns are to be received within temples or mausoleums which shall fringe the garden proper, leaving open green lawns planted with groves and gardens which would be the home of all the beautiful green things that grow in this climate. A desirable adjunct would be a winter-garden, in which burial ceremonies could be held in wild and wintry weather."

Surely this is a desirable alternative to the acres upon acres of hideous stones, where the remains of humanity are now crowded to decay until the place can hold no more, when the ground is seized for purposes of lucre, and the graves are cleared as if they contained rubbish. The typographical execution of *God's Acre Beautiful* is beyond praise. The letterpress is printed in rich black ink on a soft creamy paper; and the illustrations, consisting in Woodbury-type reproductions and woodcuts of classical urns and beautiful cemeteries, are worthy of the type. The binding is of the chastest vellum, free from gilding, and embossed in a bold yet delicate pattern.

Robert Pocock, the Gravesend Historian, Naturalist, Antiquarian, Botanist, and Printer. By George M. Arnold. (Sampson Low.) Mr. Arnold needed to have made no apology for the publication of this Life, which consists, in a large measure, of extracts from Robert Pocock's diaries. Born in 1780, Robert Pocock was "educated" at the Gravesend Free School. In 1786, he established the first printing-press set up in his native town. Though attending to his business of a printer, he was hereafter mainly devoted to natural-history and antiquarian pursuits. He formed a museum, and made large collections of fossils and butterflies. But it is for his *History of Gravesend* that

Pocock will probably be longest borne in remembrance, though this was by no means his only contribution to literature. A list of his published works is given at the end of the present volume. But he never seems to have won wealth. In 1823, when in his sixty-third year, his distresses culminated; everything he possessed (including his much-loved museum) was sold under an execution, and he had to leave his old home, to find rest at last in his son's house at Dartford, where he died, in 1830, of heart disease. We can commend this Life to all who are in any way interested in natural history or antiquities; the style is graphic and succinct. One possible defect is that there are no headings to the chapters; but this is perhaps atoned for by the Index.

FROM Messrs. Macmillan we have received the third volume of their edition of Emerson, being the Poems; from Messrs. Kegan Paul, Trench and Co. the eighth volume of the "Parliament Library" Shakspeare, containing "Troilus and Cressida," "Coriolanus," and "Titus Andronicus." On looking at this latter, we thought we had discovered traces showing that it had been saved "so as by fire." But we have since satisfied ourselves that the ugly black mark along the upper corner of the leaves is merely due to some process by means of which the gilding is put on. There seems, in short, to be an incompatibility between "uncut" edges and gilded tops.

NOTES AND NEWS.

THAT Mr. Browning's vivid and picturesque "Childe Roland to the Dark Tower came," sprang only from Edgar's line in "Lear" (III. iv. 187) has long been known; but not till the third extra meeting of the Browning Society, a fortnight ago, was the fact made public (by Mr. Farnivall) that Mr. Browning's "Flight of the Duchess" also took its rise from one line—"Following the Queen of the Gypsies, O!" the burden of a song which the poet, when a boy, heard a woman singing on a Guy Fawkes Day. The poem was written in two parts, of which the first was published in *Hood's Magazine*, April 1845 (*Br. Bibliog.*, p. 48), and contained only nine sections. As Mr. Browning was writing it, he was interrupted by the arrival of a friend on some important business, which drove all thoughts of the Duchess and the scheme of her story out of the poet's head. But some months after the publication of the first part, when he was staying at Bettisfield Park, in Wales, a guest, speaking of early winter, said, "The deer had already to break the ice in the pond." On this a fancy struck the poet, and, on returning home, he worked it up into the conclusion of "The Flight of the Duchess" as it now stands, and as it was published in No. 7 of the *Bells and Pomegranates* in November 1845. From so slender twigs of facts do these singing-birds start for flights of more or less distance, to fancy more or less sustained.

THE forthcoming number of the *Law Review and Magazine* will contain an article by Sir Travers Twiss on "Leibnitz's Memoir upon Egypt." Thiers and other historians have stated that Leibnitz's Memoir suggested to Gen. Bonaparte his expedition to Egypt in 1797. Sir Travers Twiss shows that the Memoir was unknown to Gen. Bonaparte until he received a copy of it from Gen. Mortier in 1803, who found it in the archives of the Royal Library in Hanover; and that the controversy on the subject has been finally set at rest by the publication of the Correspondence of the Emperor Napoleon I. He further shows that, as regards the condition of the fellaheen of Egypt, the French Directorate in 1798 had the same difficult economical problem brought to

their attention which demands solution at the present day from the hands of the Khedive's Ministers.

THE following are some of the forthcoming volumes in the "Eminent Women" series, which may all be expected in the course of the present year:—*Mary Lamb*, by Mrs. Gilchrist; *Maria Edgeworth*, by Miss Zimmern; *George Sand*, by Miss Thomas; and *Margaret Fuller*, by Mrs. Howe. We trust that editor or publisher, whichever is responsible for the hateful colour of the binding of these volumes, will reconsider his decision. A full shelf of them is too painful even to contemplate. They should also be more strongly bound, for which object we fancy that it will be necessary to get less thick paper.

MESSRS. BLACKWOOD announce a new novel by Mr. Laurence Oliphant, to be published in what we cannot but consider the undesirable manner of monthly parts. The title is *Altiora Peto*. The first part will appear in the course of the present month.

THE American papers state that Mr. F. Marion Crawford, author of *Mr. Isaacs* and of another novel shortly to be published by Messrs. Macmillan, is about to start on a voyage to Japan.

THE late J. B. Green's *Short History of the English People*, first published in 1874, has now circulated to the extent of ninety thousand copies, and this always at the original price of 8s. 6d.

MESSRS. MACMILLAN announce two new books of travel—*In the Land of the Lion and the Sun*, by Dr. C. J. Wills; and *Notes on the Caucasus*, by "Wanderer."

MESSRS. F. V. WHITE AND Co. will issue immediately a new work by Mrs. Houston, author of *Recommended to Mercy*, entitled *A Woman's Memories of Famous Men*, containing recollections of John Wilson Croker, Sir William Follett, Lord Derby, Mrs. Norton, William IV., Theodore Hook, Harrison Ainsworth, Nassau Senior, and other well-known personages.

AMONG new works for early publication by Messrs. Trübner and Co. we notice a *History of Burma*, by Sir Arthur Phayre, and a new translation of Spinoza's *Ethics*, by Mr. W. Hale White.

WE observe that the Rev. Dr. H. Lansdell's *Through Siberia*, which was first published little more than a year ago, has now reached a fourth and cheaper edition.

WE hear that Mr. Seebohm has made good use of the *Rotuli Hundredorum*, one of the most valuable publications of the late Record Commission, in collecting materials for his new work on English village communities, referred to in our last issue.

MESSRS. S. W. PARTRIDGE AND Co. will publish next week a biography of Bishop Barclay, of Jerusalem, containing narratives of missionary enterprise and adventure, and some account of abortive efforts for the conversion to Christianity of Jews and Mohammedans in the Turkish dominions.

MR. GEORGE MACGREGOR, of Glasgow, who has already won more than a local reputation for his writings on antiquarian subjects, has now in the press an edition of the collected writings of Dougal Graham, known in the last century as "the skellat bellman of Glasgow," and acknowledged to be the most popular writer of Scottish chap-books. Pains have been taken to reprint Graham's writings, prose and verse, from the earliest editions. Mr. MacGregor has prefixed an Introduction, both biographical and bibliographical, with a sketch of the popular literature of Scotland; and he has added notes.

The work will be in two volumes, each with a portrait of Graham; and the issue will be limited to 250 copies.

To the series of "Holiday Handbooks" to some less-frequented districts at home and on the Continent, edited by Mr. Percy Lindley, will be added *Up the Moselle, North Holland and the Amsterdam Exhibition, The Hartz Mountains, and Tourists' Travel Talk*.

ON the suggestion of Mr. George Grove, Dr. Sullivan's beautiful "Honour, Riches," from his *Kenilworth Masque*, and Schubert's "Who is Sylvia?" have been added to the New Shakspeare Society's "Musical Evening" on May 11. The selection of madrigals, glees, &c., ranges from 1597 to 1883. A few tickets have been set apart to be given to those who first apply for them by letter to the hon. secretary, Mr. Kenneth Grahame, 24 Bloomsbury Street, Bedford Square, W.C.

AMONG the MSS. in the Free Library, Manchester, is part of an old book-cover, a bit of a quarto leaf of "The Pagent which mencyoneth of the Resurrexton of Chryste." It was sent up last week to Mr. Farnivall for identification; and he found it to contain three stanzas and a-half of "The Resurrection" of the Chester Plays, edited by the late Thomas Wright for the old Shakspeare Society. The leaf has a few readings better than those of the printed text, and is of the end of the fifteenth or beginning of the sixteenth century.

COL. R. D. OSBORN will deliver a course of eight lectures this term at Cambridge upon "Mohammedanism in India," specially designed to suit the requirements of selected candidates for the Indian Civil Service.

THE scholarships offered by the Council of Newnham College, Cambridge, for competition in the senior local examination have been awarded as follows:—The Stevenson Scholarship to Miss Henrietta Bishop, Plymouth High School; the Birmingham Scholarship to Miss Edith Saunders, Handsworth Ladies' College. During the past year a wing has been added to the South Hall, containing rooms for nine students, and it was opened in the Lent term, all the rooms being occupied. On the ground floor of the wing is a new library, which will be for the use of the students in both halls. The college has received donations amounting to nearly £500 for books, and the cost of the wing has been covered by the subscription made to the Building and Endowment Fund.

AT the meeting of the Clifton Shakspeare Society held on April 28, the following papers by corresponding members of the society were read:—"Shakespeare and James I.," by the Rev. H. P. Stokes, of Wolverhampton; and "Some Notes pertaining to Matters in *Macbeth*," by Mr. Leo Grindon, of Manchester.

A SOMEWHAT too literal translation of the *Decamerone* of Boccaccio, published in the "Library of German and Foreign Classics," has been confiscated at Berlin by order of the Government, which has given rise to much satire on the part of the comic press.

WE learn that a Passion Play will be performed this year at Brixlegg, in Tyrol. June 3 has been fixed for the first public performance.

A NOTE in the ACADEMY last week on the meaning of Mr. Browning's "Adam, Lilith, and Eve" was controverted by a short leader in the *Daily News* of April 30, which said that it was "one of the cases in which commentators invent difficulties for the purpose of solving them, where all is plain sailing, and then solve their own difficulties wrong." Mr. Farnivall, in a letter printed in the *Daily News* of May 2, assured the "confident leaderette writer" that we were right—as we are—and he of the *News* wrong. Whereupon the latter, instead of

frankly acknowledging that he, without special knowledge, ought not to have attempted to correct us, with that knowledge, sneered at Mr. Furnivall for setting him right. A little more "sweetness and light" in the leader-writer would have produced a more gracious answer.

HISTORICAL PUBLICATIONS.

THE Report of the Council of the Camden Society made to the general meeting on May 2 states that the fear expressed by the council that only one book—the *Catholicon Anglicum*—could be issued to the subscribers for the year 1882-83 had proved unfounded. The financial situation had cleared up as the year proceeded, and the eighth volume of the *Miscellany*, containing much important matter, is now ready for issue. The volumes for the forthcoming year will probably be (1) the official narrative of the Cadiz voyage in 1625, edited by the Rev. Dr. Grosart; (2) Gabriel Hervey's Note-Book, edited by Mr. E. Scott; and (3) selections from the Lauderdale Papers, vol. i., edited by Mr. Osmund Airy. Of these, the first gives a full account of an expedition in the reign of Charles I. the failure of which was attended with important political results; the second throws light on life in the University of Cambridge in the age of Elizabeth, and gives some information relating to the poet Spenser; while the third illustrates the Restoration in Scotland, and sets at rest controversy on the character of Archbishop Sharpe. For the first time for many years the numbers of the society show an increase, there being seventeen admissions against eight deaths. The council, however, would urge on that large portion of the public interested in the publication of historical documents the importance of still further supporting a society which has done so much in the past, and which has such a large field of work before it. Intending subscribers should apply to Mr. A. Kingston, Public Record Office.

BESIDES the subjects already noticed in the ACADEMY, Mr. Selby's forthcoming *Lancashire and Cheshire Records* will contain selections from the ancient Indexes of Licences and Pardons belonging to the abolished Alienation Office; full Indices Nominum and Locorum to the important series of State Papers known as the "Royalist Composition Papers;" Lists of Special Commissions returned into the Department of the Queen's Remembrancer of the Exchequer; a Calendar of the early County Placita; and transcripts of the Indexes to the First-Fruits' Composition Books. Some portions of the valuable collections brought together by Mr. Thomas Palmer, a former Assistant-Keeper of the Public Records, have also been dealt with by the reproduction, in a simplified form, of the somewhat complicated MS. Indices Locorum to the Patent Rolls for the period extending from the reign of Henry VIII. to that of Charles II.

MR. J. PYM YEATMAN is busily engaged on the third part of his early genealogical history of the House of Arundel.

WE understand that Mr. Emanuel Green, hon. secretary of the Somersetshire Archaeological Society, is preparing for the press a work on the Chantries in the county of Somerset. The Edward VI. returns, known as the "Chantry Certificates," preserved among the Augmentation Office Records in the Public Record Office, will form the basis of this work.

UNDER the title of *Nonconformity in Herts*, the Rev. William Urwick, of St. Albans, purposes to publish by subscription a volume upon the Puritan and Nonconforming Worthies of Hertfordshire, arranged according to hundreds and parishes. Prefixed will be a chapter upon the early religious history of St. Albans, and at

the end lists of sequestered and ejected ministers, &c. The work will contain about six hundred pages, with a map.

A NEW series of "Lancashire and Cheshire Antiquarian Notes" is to be commenced in the weekly numbers of the *Leigh Chronicle*, under the editorship of Mr. W. D. Pink, who has already promised contributions from many local antiquaries and genealogists. As with the former series, the "Notes" will be collected and reprinted in quarto volumes, to be issued to subscribers every three months.

AMERICAN JOTTINGS.

IT is becoming quite common to find literary news, even that which is primarily English, first appearing in print in the American papers. From this source we learn, evidently on the authority of the American publishers Messrs. Osgood, of Boston, that Mr. Cross's anxiously expected *Life of George Eliot* is in a forward state of preparation.

MESSRS. HOUGHTON, MIFFLIN AND Co. announce an *édition de luxe* of Emerson, limited to 500 copies. It is to be in eleven volumes, two of which, it is said, will consist of new matter.

THE two new volumes of the Riverside edition of Hawthorne contain *Our Old Home* and the *English Note Books*, with etchings of "A London Suburb" and "St. Paul's as seen from the River," and vignettes of "St. Botolph's Church" and "The Traitors' Gate." The illustrations to this edition are to be issued separately in a portfolio.

THE June number of the *Century* promises to be largely English in interest. Its frontispiece will be an engraving of Mr. Woolner's well-known bust of Mr. Tennyson, to illustrate an article on "Living English Sculptors." There will also be portraits of Keats and Severn. Prof. Bryce will write on "England and Ireland," and Mr. Henry James will review the Emerson-Carlyle correspondence.

AMERICANS cannot complain that *The Letters and Memorials of Jane Welsh Carlyle* have not been brought within the reach of the humblest. In this country nothing is to be got but the edition in three volumes at 36s. What we understand to be the authorised American edition was published by Messrs. Chas. Scribner's Sons in two volumes at four dollars (16s.); and the same publishers announce a one-volume edition, with an etched portrait of Mrs. Carlyle, at one dollar and a-half (6s.). But Messrs. Harper and Bros., in pursuance of an old feud, have brought out what they call a library edition at one dollar (4s.); and also a paper edition at thirty cents. (1s. 3d.).

IN the same connexion we may observe that Mr. G. A. Simcox's *History of Latin Literature* (which we believe to be printed from the English plates) sells in America for four dollars (16s.)—exactly half the price asked here.

WITH reference to a note under this heading in the ACADEMY of last week, a correspondent at Leicester writes:—

"The *Eclectic* is a recent venture in the steps of the well-known Boston publication, *Littell's Living Age*, which is now in its hundred and fifty-sixth volume. It consists of about sixty pages of matter taken entirely from the leading English magazines and Reviews, and appears weekly at a subscription price of eight dollars a-year, single numbers costing eighteen cents. It has a large circulation, and must be a very profitable undertaking. The number before me contains articles from the *Fortnightly*, *Blackwood's*, *Cornhill*, *Academy*, *Spectator*, *Economist*, and poems (three printed on one page) from the *Sunday Magazine*, *Macmillan's*, and *Athenaeum*."

Does our correspondent feel quite comfortable about the legality of his acquisition?

ORIGINAL VERSE.

THREE SONNETS ON THREE POETS.

Byron.

As a proud sea that at the flood doth ride
When at the midmost sails the noonday sun,
And, having plashed the paven beach, hath won
The echoing caverns with its resonant tide:
Even such the influent Byron to the allied
Loves of our fathers: ever a surging main
That washed with quivering sheen their souls'
domain:
That laved the inmost covelets of their pride.
As the sun sinks beneath the sea, and all
The reflux waters of the silted bay
Leave but the glimmering vapours' rise and fall,
While past the league-long waste the scattered
spray
Is flung from backward breakers hoarse and gray:
Even such to us his ebb, beyond recall.

Keats.

As when swift silent Death in slumber deep
On some soft nursing glides; and long-leashed
tears
Loosed from their pent-up fount of anguished
fears
Run to the downward lids of eyes that weep;
And still as idol in our hearts we keep—
Young ever, through the elder shadowed years—
The sunny child whose voice within our ears
Rings till our latest heart-throbs sink to sleep:
So, now, lost son of song, thy memory yet
Bequeaths its priceless relic of regret
Rich with a privilege full prouder prized;
Thine was it ere thy early manhood's eve
To die, and, dying, to the world's age leave
The youth of genius monumentalised.

Rossetti.

As when the red ripe harvest, newly mown,
Is gathered to a garner where it fell,
And some stout reaper, laden all too well,
Bears to the barn what grain his fields have grown,
And striding through the stubble feels it blown
In stray end ears by wayward winds away,
And sees the younglings snatch the shreds in
play
And hie in first and house them for their own:
So thou, Rossetti, seest thy autumn crown'd
With the full fruit, and markest many a mate
Grow great with spoils in steps of thy feet found.
Yet far'st thou best: well mayst thou choose to
wait,
For thou, strong toiler, com'st at last, though
late,
Laden with golden treasure to the ground.

T. HALL CAINE.

MAGAZINES AND REVIEWS.

WE are glad to see that the *Scottish Celtic Review* continues to flourish. The third number is as interesting and well conducted as its predecessors. Among other things which it contains we may mention "Eas-Ruadh: an Ossianic Ballad, with Modern Version and Translation;" and, above all, the curious tale, "How Finn went to the Kingdom of the Big Men," which is accompanied by a translation into English by the Rev. John Campbell, of Tiree. A great part of the number is devoted to the comparative philology of the Celtic languages. The editor mostly follows Windisch, whose views he sets forth in clear language.

THE second number of the fifth volume of the *Cymmrodor* has reached us. The Society of the Cymmrodorion is going on gathering strength, and its journal is getting more and more interesting. The present number opens with an article by Prof. Cowell on "The Legend of the Oldest Animals," in which he compares Indian tales on this subject with the corresponding ones. This is followed by a valuable paper by Mr. Alexander J. Ellis on "The Delimitation of the English and Welsh Languages." Prof. Boyd Dawkins contributes a paper on "The Ancient Ethnology of Wales." Here we

must stop, though the rest of the number is hardly less interesting.

Old Lincolnshire. Tardily following in the wake of Yorkshire, the great county on the other side of the Humber has just published the first instalment of a quarterly journal of its distinguished men, its antiquities, and its natural history. The sparks of literary effort in that "brute and beastly shire," as Henry VIII. called it, ought to be carefully fanned, so we are inclined to be merciful; but truth compels us to state that the literary contents of this first number are meagre and jejune to a degree. A notice by the Rev. H. J. Cheales of the mural paintings lately discovered in Friskney church is almost the only original writing in the magazine. The other papers are extracted from the British Archaeological Society's records, the Photographic Almanac, and even the Diocesan Architectural Society's *Journal*. This kind of paste-and-scissors work will scarcely win supporters for a new venture. If it is to hold its own, and do useful work, this magazine should describe the many ecclesiastical and architectural remains of Lincolnshire in original and clearly written articles, and bestow special attention on illustrating those remains which are daily suffering from time's tooth and will in a few years utterly perish. A recent visit to the little Praemonstratensian chapel at Ravendale showed a grievous change within the last year. If we cannot have literary matter, we would willingly console ourselves had we more illustrations like the photograph of Boston church which forms the excellent, but single, illustration of this number.

THE LATE E. H. PALMER.

I.

PERSONAL REMINISCENCES.

On July 11, 1870, when we were in summer quarters at Mudán, Anti-Libanus, I suddenly found two Englishmen camping with a gypsy tent below the garden. These were Palmer and C. F. Tyrwhitt-Drake, brown and sunburnt by travel in the service of the "Sinai Survey Expedition" led by Capt. (now Sir Charles) Wilson. They proved the most pleasant of companions during a trip to Ba'albak, to the sources of the Litani (*not* Leontes), and to the unvisited crests of the Northern Lebanon. We parted at the Cedars promising ourselves to meet again. How little we thought that within four years one would find a grave at Jerusalem, the victim of its fatal climate; and that the other would return to seek death on the scene of his old labours.

Of Palmer, I remarked that he was a born linguist, a rarity among all races except, perhaps, the Armenian. He had the linguistic instinct, an insight which required only to hear or to be shown a tongue. He mastered it as a musical genius learns an instrument; he picked up words, sentences, and idioms like a clever child, with the least possible study of grammar and syntax. The truth is, he was *supra grammaticam*. During his energetic winter wanderings he had collected a whole vocabulary of Bedawi words; and he evidently revelled, like the late Percy Smythe, Lord Strangford, in his exceptional power of appreciating dialectic differences. He read and wrote Arabic like English, and he took delight in surprising the people by out-of-the-way phrases, by peculiar forms of blessing and un blessing, and by the rhymed prose of the *Thousand Nights and a Night*. He kept also for times of need a vocabulary which terrified the superstitious; this served his turn among the vagrant bandits of Petra and the Nejeb, or South country. He then knew something of Hindostani, which he afterwards cultivated, and which assisted him in so mastering the

Romani (Gypsy) dialect that he printed metrical translations in Mr. Leland's volume. Although he had learned Persian in London and at Cambridge, he spoke it as well as I could, and had acquired the pure Shirázi twang. Lamenting his ignorance of German and the Scandinavian tongues, which he mastered at a later period, he proposed to devote three years to Arabia, Persia, and Egypt. *Diis aliter visum!* His last volume—*Hindústáni, Persian, and Arabic*, one of "Trübner's Collection of Simplified Grammars," a series which will suffer by his loss—lies before me; and I hear with sorrow that his translation of Háfiz—a task for which he had carefully trained himself—will lack the delicate final touches.

Returning to England before the close of 1870, Palmer published his valuable report, memoirs, and papers in the organ of the Palestine Exploration Fund. He also printed, in two volumes (Bell and Daldy; 1871), *The Desert of the Exodus*, a popular account of his two walking journeys, in company with Tyrwhitt-Drake, and without dragoon or servants, which occupied parts of 1869 and 1870. He had not then learnt that the so-called "Sinai" is simply a modern forgery, dating probably after the second century A.D.; that the Jewish nation never knew where the true "Mountain of the Law" was; that it is differently placed by St. Paul and his contemporary Josephus, who describes it after the fashion of Sinbad the Sailor; that the first Mount Sinai (Jebel Sarbál) was invented by the Copts; the second (Jebel Musa), by the Greeks; the third (also Jebel Musa), by the Moslems; and the fourth (Jebel Safásfeh), by Dr. Robinson, the American; that the Exodists would naturally travel by the present Háj highway from Suez to El-Akabah; and that learned Jews now incline to the belief that the real Tor Siná lay somewhere in the Tih-desert north of the great pilgrimage-line. Moreover, he insisted upon translating, with the vulgar, "Tih" by "Wilderness of the Wanderings," when it means a wilderness where man may wander. Much friendly banter upon these points passed between us as often as we met in London; and finally he seemed to agree in opinion with me. I may note that his details concerning the Bedawin of the "Pháran Peninsula," as it is called by my late friend, Dr. Charles Beke, require copious revision; and it is to be hoped that Col. Warren will correct them and supply the deficiencies.

Prof. Palmer spent twelve years in England, chiefly at Cambridge, working most energetically the professorial, literary, and, especially, the Oriental veins. His friends lamented that he devoted so much valuable time to what Sir W. Jones calls the "avenues and porticoes of learning," dictionaries and vocabularies, grammars and manuals, instead of cultivating his high gifts of fancy and imagination. Yet he found time for a spirited metrical version of the Arab poet Buha el-Dín of Egypt; for a romantic life of Harún El-Rashid; and for the charming "Song of the Reed," a title redolent of Persian mysticism. His coming biography will tell his various gifts as a traveller, a professor, a university lecturer and examiner, an improvisatore and rhymist, a barrister, an actor, a conjurer and thought-reader, a draughtsman and caricaturist, a writer of many books, and, lastly, a politician and journalist.

RICHARD F. BURTON.

(To be continued.)

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BODE, W. Donatello à Padoue; Gattamelata et les Sculptures du Santo. Paris: Rothschild.
DAUDET, E. La Carmélite. Paris: Pion. 3 fr. 50 c.
EUBEL, P. La Vente Hamilton. Paris: Charpentier. 7 fr. 50 c.

- GODARD D'AUCOUR, Fermier général, Contes de. Mémoires turcs. Paris: Quantin. 10 fr.
IMER-GURO, A. Chants du Pays: Album lyrique de la Suisse romande. Paris: Fischbacher. 5 fr.
JESSEN, P. Die Darstellung d. Weltgerichts bis auf Michelangelo. Eine kunsthistor. Untersuchg. Berlin: Weidmann. 10 M.
KRAUSS, F. S. Sagen u. Märchen der Südslaven in ihrem Verhältnisse zu den Sagen u. Märchen der übrigen indogerman. Völkergruppen. 1. Bd. Sagen u. Märchen der Südslaven. Leipzig: Friedrich. 6 M.

- MARIN LA MESLÉE, E. L'Australie nouvelle. Paris: Pion. 4 fr.
NEUDRUCKE deutscher Literaturwerke d. 16. u. 17. Jahrh. Nr. 37-40. Halle: Niemeyer. 2 M. 40 Pf.
PLAYS, pseudo-Shakespearian. I. The Comedie of Faire Em. Ed. K. Warnke and L. Proescholdt. Halle: Niemeyer. 2 M.
REICH, E. Die Abhängigkeit der Civilisation v. der Persönlichkeit d. Menschen u. v. der Befriedigung der Lebensbedürfnisse. 1. Bd. Die persönl. Entwickl. d. Menschen u. die Civilisation. Minden: Bruus. 6 M. 50 Pf.

THEOLOGY, ETC.

- BOEHMER, E. Bibliotheca Wiffeniana. Spanish Reformers of Two Centuries from 1520. 2. Bd. Strassburg: Trübner. 18 M.
VEGHE, Johannes. Ein deutscher Prediger d. 15. Jahrh. Zum ersten Male hrsg. v. F. Jostes. Halle: Niemeyer. 12 M.

HISTORY, LAW, ETC.

- ARCHIVES parlementaires de 1787 à 1860. 2^e Série. T. 52. Seconde Restauration: du 15 Mai 1827 au 7 Mars 1829. Paris: Imp. Dupont.
GUERRE (la) d'Orient en 1877-78. Par un Tacitien. T. 3. Paris: Baudoïn.
HANDBUCH, systematisches, der deutschen Rechtswissenschaft. Hrsg. v. K. Binding. 9. Abth. 4. Thl. 1. Bd. Handbuch d. Strafprozesses v. J. Glaser. 1. Bd. Leipzig: Duncker & Humblot. 16 M.
HERQUET, K. Urkundenbuch d. Praemonstratenser-Klosters Arnstein an der Lahn. 1. Lfg. Wiesbaden: Limbarth. 8 M.
HIPPEAU, C. Le Théâtre à Rome: Origines, Jeux Festonnins, Atellanes, etc. Paris: Cerf. 5 M.
LA BORDERIE, A. de. Etudes historiques bretonnes. Paris: Champion.
LESURE, de. Rivarol et la Société française pendant la Révolution et l'Émigration, 1793-1801. Paris: Pion. 8 fr.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BASSANI, F. Descrizione dei Pesci fossili di Lesina. Wien: Gerold's Sohn. 12 M.
BONNET, E. Petite Flore parisienne. Paris: Savy. 5 fr.
BRISCHKE, G. Beobachtung an üb. die Arten der Blatt- u. Holzwespen. 5. Abth. Berlin: Friedländer. 3 M.
CASPARY, R. Einige in Preussen vorkommende Spielarten der Kiefer u. Kegelie Hainbuche. Berlin: Friedländer. 1 M.
KAYSER, H. Lehrbuch der Spektralanalyse. Berlin: Springer. 10 M.
STEINDACHNER, F. Beiträge zur Kenntniss der Flussfische Südamerikas. IV. Wien: Gerold's Sohn. 5 M.

PHILOLOGY.

- ANSEMS, B. Bedeutung u. Gebrauch v. *šad* bei Homer. München: Stahl. 1 M. 50 Pf.
CHABANEAU, C. Fragments d'une Traduction provençale du Roman de Merlin. Paris: Maisonneuve. 1 fr. 50 c.
CHABAS, F. Choix de Textes égyptiens. Traductions inédites de F. Chabas, p. p. J. de Horrack. Paris: Klincksieck.
ISAEI orationes. Cum fragmentis a Dionysio Halicarnassensi servatis. Ed. H. Buermann. Berlin: Weidmann. 2 M. 40 Pf.
LE HÉRICHER, E. Philologie de la Flore scientifique et populaire de Normandie et d'Angleterre. Paris: Maisonneuve. 3 fr.
LENK, H. Die Sage v. Hrafkell Freysgoði. Eine isländ. Geschichte aus dem 10. Jahrh. n. Ch. Wien: Konegen. 2 M. 80 Pf.
TEXTBIBLIOTHEK altdeutsche, hrsg. v. H. Paul. Nr. 5. Kudrun. Hrsg. v. B. Symons. Halle: Niemeyer. 2 M. 80 Pf.
TEXTE rätomanische. I. Vier Nidwaldische Texte, hrsg. v. J. Ulrich. Halle: Niemeyer. 3 M. 60 Pf.

CORRESPONDENCE.

THE PARLIAMENT OF APRIL 1614.

Leigh, Lancashire: May 1, 1883.

Will you allow me space to say that the Roll of the Members of the long-lost Parliament 12 James I. has at length been brought to light? It is catalogued in Part 2 "Appendix to the Eighth Report of the Historical MSS. Commission," being No. 143 of the Kimbolton MSS. The document bears internal evidence of having been compiled shortly after the meeting of the Parliament. By permission of the Duke of Manchester, a transcript has been made, a copy of which will appear in the next number of the *Palatine Note-Book*.

WM. DUNCOMBE PINK.

THE "DE ANIMA" OF ARISTOTLE.

Oxford: April 23, 1883.

Mr. Bywater's criticisms on my edition of Aristotle's *Psychology* appear to me to justify a word or two of explanation on my part. To begin with, I am surprised to learn that my Introduction "traces the subsequent history of certain of Aristotle's theories, or discusses the relation between his views and those of our modern psychologists." I had set myself no such ambitious task, and I was not aware that any sections of my work could be so described; other reviewers, in fact, have told me that this was just what was wanting in my Introduction. But I had, as Mr. Bywater notes, set myself to test in some ways the value of Torstrik's emendations, and I am surprised to find no view expressed upon this portion of my work. My estimate of the kind of work which Torstrik represents is no doubt very different from Mr. Bywater's; but I presume we both wish to find out whether Torstrik's criticisms are or are not tenable. And it is rather an *ignoratio elenchi* to dismiss the question on the ground that I am not a sufficiently accurate interpreter of Aristotle to entitle me to criticise Torstrik's views. As to the general accuracy of my interpretation, I must leave others besides Mr. Bywater to judge; they possibly, remembering that mine is the first English edition of this treatise, may think that on some rather hopeless passages, especially in the third book, I have shed a little new light. I cannot here enter into the principles which guided me in my translation; but as regards a word like *διαλεκτικός*, I may say my aim was to render an Aristotelian word by the modern term which seemed likely to suggest to a modern reader associations somewhat parallel (*κινῶς* is combined with *διαλεκτικός* in Aristotle) to those which the word must have suggested to Aristotle's contemporaries.

EDWIN WALLACE.

London: May 2, 1883.

I am glad to have this opportunity of saying that my notice of Mr. E. Wallace's book was written six months ago; and that, through no fault of mine, it at length appears in print without the needful corrections or revision of any kind at my hands. This is, I think, hardly fair either to Mr. Wallace or myself. As regards the commendatory remark of mine to which Mr. Wallace draws attention, one has only to have it a second time before one to see that the sentence would require considerable modification to make it square with the facts.

As for Mr. Wallace's Introduction, I owe it to the readers of the ACADEMY to say that it is a piece of work which does not, on further acquaintance, quite justify the view I expressed in my article. It is no doubt very readable, but it has to be read with caution, as the statements in it are sometimes wide of the mark. The section on Aristotle's faculties of sense, for instance, is, as a philosophical exposition, seriously vitiated by Mr. Wallace's failure to realise the difference between the doctrine in book ii. and that in book iii. He credits Aristotle, moreover, with one or two notions which it would be extremely difficult to substantiate. Aristotle's general doctrine as to sense is practically this: In sensation the senses are simply receptive or passive; there are, however, certain conditions under which sensation becomes impossible—e.g., in a very strong light we see nothing, and in the presence of an extremely loud noise we hear nothing, and at such times the senses are in a state of *ἀράθεια*. This *ἀράθεια* of our senses, therefore, is relative to a certain special set of conditions; but Mr. Wallace makes *ἀράθεια* a permanent and universal characteristic of sense (as though our senses were always, according to Aristotle, in a

state of *ἀράθεια*), and gives the following as Aristotle's doctrine:—

"The passive affection which is involved in all sensation is not merely passive; nay, rather, we may call it non-passivity" (p. lviii.).

A note quotes in support of this, from *De Anima*, 429²⁹, the words, *ἡ ἀράθεια τοῦ αἰσθητικοῦ*, but Mr. Wallace has forgotten that the words have a very different meaning as soon as we read the explanation which follows in the very next line:—

ἡ μὲν αἰσθησις οὐ δύναται αἰσθάνεσθαι ἐκ τοῦ σφύδρα αἰσθητοῦ, οἷον ψόφου ἐκ τῶν μεγάλων ψόφων, οὐδ' ἐκ τῶν ἰσχυρῶν χρωμάτων καὶ ὁσμῶν οὕτε δρᾶν οὕτε ὁσμᾶσαι.

It seems to me that the difference here between what Aristotle says and what Mr. Wallace makes him say is that the one thing is reasonable and the other not.

As regards Mr. Wallace's measure of success in dealing with Torstrik's critical doubts, I thought, and still think, that my view was pretty clearly intimated. The doubts of the German editor arose from a very close grammatical and logical analysis of the Aristotelian text, but I did not find anything corresponding to this in Mr. Wallace's criticism of the text. In his note on *De Anima*, 419²⁵, I find him quoting as against Torstrik a passage in Theophrastus which exactly agrees with Torstrik's view of the passage. On 425¹⁴ he misses the logic of Aristotle's argument, and thus fails to see the point of Torstrik's argument for the reading *ὁ κατὰ συμβεβηκός*. Attacking Torstrik's doubts in reference to 410²¹, he unwittingly comes to take the very view of the general drift of the passage which inspires Torstrik's doubts; and, besides this, his note is in direct contradiction to the meaning of the passage as explained in his translation. And to show the kind of treatment Torstrik receives in these pages, I find Mr. Wallace, on 412¹⁵, actually offering as a reply to Torstrik's criticism an interpretation of the passage which Torstrik has already considered and found wanting.

As Mr. Wallace thinks my remarks on his Commentary insufficient, I may be permitted to add here a few notes on this part of his book. He seems to me to misunderstand his ancient authorities in very plain passages; and the modern do not always fare much better. On 407²⁹ Bernays is credited with an opinion as to *εἰδῶνας διδόναι* which is the exact contrary of that which he has expressed. Bonitz is more than once mistranslated. And there is a passage in which Mr. Wallace has managed to give us a double misstatement—one in which both an ancient and a modern are concerned. Freudenthal has pointed out that a common use of the word *φαντασία*, "Prunk" (show or parade), occurs as early as Theophrastus, who, in his little treatise "On Stones"—*περὶ λίθων*—says, "Art makes some things for use and some for parade or show"—and he quotes the words thus:—

Theophr. fr. π. λίθων 60: *ἡ τέχνη ποιεῖ τὰ μὲν χρήσεως χάριν, τὰ δὲ μόνον φαντασίας*

—the reference to the name of the treatise being thus given in scholars' shorthand. Now, on this statement in Freudenthal Mr. Wallace founds the following explanation of *φαντασία* κατὰ μεταφορὰν in 428²:—

"This most probably refers, as Freudenthal explains, to the popular usage of the term as equivalent to show, brilliancy, or glamour. So Theophrastus speaks of the *φαντασία λίθων*."

I. BYWATER.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, May 7, 5 p.m. Royal Institution: General Monthly Meeting.

8 p.m. Society of Arts: Cantor Lecture, "The Transmission of Energy," III., by Mr. Osborne Reynolds.

8 p.m. Victoria Institute: A Paper by Prof. J. L. Porter.

8.30 p.m. Geographical: "Visits to the Eastern and North-Eastern Coasts of New Guinea," by Mr. Wilfred Powell.

TUESDAY, May 8, 8 p.m. Royal Institution: "Physiological Discovery," VI., by Prof. McKendrick.

8 p.m. Anthropological: "Some Customs of the Aborigines of the River Darling, New South Wales," by Mr. Frederick Bonney; "The Discovery of Some Worked Flints, Cores, and Flakes from Blackheath, near Chilworth and Bramley, Surrey," by Col. H. H. Godwin-Austen; "Stone Circles in Brittany," by Admiral F. S. Tremlett; "The Nature and Origin of Group Marriage," by Mr. C. Standland Wake.

8 p.m. Civil Engineers: "The Diamond Fields and Mines of Kimberley, South Africa," by Mr. James N. Paxman.

8 p.m. Colonial Institute: "Ceylon," by Mr. James Fergusson.

WEDNESDAY, May 9, 8 p.m. Society of Arts: "English and Foreign Silver Work, with Some Remarks on Hall-marking," by Mr. Wilfred Cripps.

8 p.m. Microscopical: "Observations on Three Human Contagia," by Dr. P. M. Braidwood.

8 p.m. Geological: "The Age of the Newer Gneissic Rocks of the Northern Highlands," by Dr. C. Callaway, with "Notes on the Lithology," by Prof. T. G. Bonney; "A Group of Minerals from Lilleshall, Salop," by Mr. C. J. Woodward; "Fossil Chlostomatous Bryozoa from Muddy Creek, Victoria," by Mr. A. W. Waters.

THURSDAY, May 10, 7.30 p.m. Cymmrodorion: A Lecture by Mr. F. W. Rudler.

8 p.m. Royal Institution: "Count Rumford," II., by Prof. Tyndall.

8 p.m. Society for the Encouragement of the Fine Arts: "Art," by Mr. G. A. Storey.

8 p.m. Telegraph Engineers: "The Electric Holophote Course Indicator for the Prevention of Collision at Sea," by Mr. J. H. A. MacDonald; "Electro-Motors and their Government," by Profs. W. E. Ayrton and John Perry.

8 p.m. Mathematical: "Relations between the Common Points and Common Tangents of Two Conics," by Prof. Genese; "The Motion of a Particle on the Surface of an Ellipsoid," by Mr. R. W. Roberts; "Two Concentric Circles," by Mr. R. Tucker.

8.30 p.m. Antiquaries: "Interments and Neolithic Remains in the Island of Colonsay," by Mr. W. Galloway.

FRIDAY, May 11, 8 p.m. New Shakespeare: A Selection of Shakespeare's Plays, Madrigals, and Songs, under the direction of Mr. J. Greenhill.

9 p.m. Royal Institution: "Oysters and the Oyster Question," by Prof. Huxley.

SATURDAY, May 12, 3 p.m. Royal Institution: "Geographical Evolution," VI., by Dr. A. Geikie.

3 p.m. Physical: "Measurement of Radiant Energy," by Capt. Abney; "An Experiment Illustrating Motion produced by Diffusion," by Mr. C. J. Woodward; "A Complete Determination of a Double Lens by Measurements on the Optical Bench," by Prof. Clifton.

SCIENCE.

SOME BOOKS ON PHYSICS.

Electric Illumination. By Conrad Cooke, James Dredge, M. F. O'Reilly, S. P. Thompson, and H. Vivarez. Edited by James Dredge. (Offices of "Engineering.") This book is a large quarto of between eight hundred and nine hundred well-printed and illustrated pages, forming the first instalment of a work which will, when finished, be the most important work on the subject of electric lighting in our language. The volume before us, after preliminary chapters of unequal value on electrical units, the measurement of electrical intensity, the voltaic arc, mechanical production of currents, and the theory of dynamo-electric generators, deals almost exclusively with the description of generators and lamps. There is an Appendix of 190 pages by Mr. W. L. Wise, containing abstracts of patents connected with electrical lighting from 1837 to 1872, and classified indices of English and American patents up to 1882. This Appendix will doubtless prove of great value to inventors and others interested in the practical application of electricity. A second volume is intended to deal with the applications of the electric light, the cost of production and maintenance, photometry, secondary batteries, accessories, motive power, &c. With regard to the most important part of the present volume, we need only say that most of the descriptions of dynamo-electric

generators, lamps, candles, &c., have already appeared in the pages of *Engineering*. As our readers are probably aware, that journal has been conspicuous for its prompt descriptions and illustrations of inventions connected with electric lighting, as they have from time to time been made known. The work has some of the defects which we should expect to find in a compilation in which several authors have taken part. There is a good deal of repetition; and explanations of such simple matters as Ohm's law and the Wheatstone Bridge method of comparing resistances are introduced here and there in the middle of descriptions of complex machines, where they are quite unnecessary and out of place. The chapter on the voltaic arc is not satisfactory. Is it correct to say that "the exact relation between the current and the heat produced has not yet been determined" (p. 27)? Does the author mean temperature instead of heat? The account of Rosetti's experiments on the temperature of the voltaic arc is too brief and fragmentary to be of any value. We are told that Rosetti concluded from his experiments that the temperature of the positive pole is not less than 3,200° C. But the statement is useless unless we know the conditions (as to strength of battery, size of carbons, nature of surrounding medium, &c.) under which the experiments were made. Again, the statements respecting the resistance of the voltaic arc are worse than misleading in the absence of other and qualifying information. On the other hand, the chapters on the mechanical production of currents and on the theory of dynamo-electric generators are excellent, and may be recommended to the careful study of those who would thoroughly grasp the principles which underlie the construction of dynamo machines. On these chapters we have only two remarks to make. On pp. 54 and 57 the wire wound round the south pole of the electro-magnet as represented is in the wrong direction. Secondly, the proper word to denote "absence of symmetry" should be *asymmetry*; *disymmetry*, if it means anything, means *double symmetry*.

The Modern Applications of Electricity. By E. Hospitalier. Translated and Enlarged by Julius Maier. (Kegan Paul, Trench and Co.) This work differs from the preceding in covering a much wider field. It is divided into four parts, of which i. and ii. (about two-thirds of the volume) are concerned with the subject of electric lighting, and matters directly connected therewith, such as the production of currents by mechanical means, apparatus for transforming electricity (secondary batteries, &c.), electric lamps and candles, and lighting by incandescence. Part iii. treats of the telephones and microphones. The various types of telephonic transmitters and receivers are suitably classified and described, and a fairly complete account is added by the translator of Graham Bell's photophone. The applications of the telephone, together with an account of Hughes' induction balance, complete this part of the work. In part iv. we have descriptions of the applications of electricity to other purposes, several of which have been introduced by the translator. The accounts of this apparatus, devised by Liveing, Somzée, and Monnier respectively for detecting the presence of fire-damp in coal-mines, are very interesting and complete; and the same may be said of Bright's street fire-alarm and district telegraph. The subject of electric generators and lamps, though of course not treated with the detail characteristic of the larger work already noticed, has secured quite its fair share of importance in the volume. The illustrations are good, and the explanations sufficiently full to enable the reader to understand the principles and action of the apparatus which is being described.

Light: a Course of Experimental Optics, chiefly with the Lantern. By Lewis Wright. (Macmillan.) Mr. Wright's work is a most valuable contribution to the equipment of a lecturer in experimental optics. His originality and enthusiasm are manifest throughout. He writes of what he has seen and done himself, and does not merely quote from others. Thus an air of reality pervades the descriptions of experiments which is not always noticeable in such books. The necessity of attention to small details, the devices and precautions necessary to ensure the success of an experiment, and the actual phenomena observed under the given conditions are carefully noted and described. These characteristic features render the book invaluable both to amateurs who would make these interesting experiments for themselves, and to those engaged in teaching large classes where projection on the screen is a necessity. The second half of the book—on Interference and Polarisation—is perhaps the most interesting; but the reader will find in every chapter valuable information and suggestions. We may especially mention the chapters on thin films and on polarisation. Mr. Wright's polariscope, arranged by himself, has not its equal as an "all round" instrument. It can be employed for exhibiting either to an eye-observer, or by projection to a large audience, the most complex polariscope effects, such as the effect of heat on a crystal, &c., and the spirals seen under certain conditions, and first described by Mr. Wright himself. The exposition is clear and full, but the style is occasionally a little slovenly—e.g., in the expressions "of two lenses, the longest-focus one," "there are quite a class of substances" (p. 144), and in the constant use of "perpendicular" as synonymous with "vertical." On p. 105 the retardation of a beam of light when passing into a relatively denser medium is illustrated by the graver sound produced by a vibrating bell-glass when water is poured into it. There seems to be some confusion here. We fail to see any analogy between the two cases. On p. 134 the solar spectrum should be the spectrum of the voltaic arc, or some other continuous spectrum.

A School Course on Heat. By W. Larden. (Sampson Low.) The production of this work is due to the want felt by the author of a suitable text-book on Heat for a public school class. The work appears to be on the whole an eminently satisfactory one. It covers the ground usually occupied by such treatises, but is distinguished by the simplicity of the language and the copiousness of the illustrations and analogies employed. From the beginning the modern view which regards heat as being due to motion is brought before the notice of the student, and the general phenomena are explained from this point of view. The book really contains two courses running side by side. One is an elementary course; the other, more advanced, is obtained from the former by adding certain asterisked sections. But each is complete in itself. We think the order would have been improved had the chapter on the measurement of heat been placed nearer the beginning of the volume. The distinction between heat and temperature, and the methods of measuring them respectively, should be enforced as early as possible. The treatment of "latent heat" necessarily involves some knowledge of the measurement of heat as such, and therefore should not precede the chapter which treats of calorimetry. The last chapter, on steam and other heat engines, is of doubtful utility in such a work. Certain engines and parts of engines are described with considerable detail, but we notice the absence of any mention of the modern gas-engine, now so much used for driving electric generators.

Magnetism and Electricity. By R. Wormell. (T. Murby.) This is intended as a text-book for high schools. Dr. Wormell has set himself to write an educational work on electricity and magnetism which shall be at once elementary and progressive; and we think he has been decidedly successful. Methodical, simple, and clear, it differs from ordinary treatises in several respects. First, it gives instructions to enable the student to repeat the experiments of each lecture, and, as he progresses, to make the requisite apparatus. This plan is followed from beginning to end, the practical exercises forming a laboratory course of considerable value. In the second place, in order to illustrate the application of fundamental principles to complex cases, the author has taken advantage of some of the latest discoveries and applications of electricity. His object is to educate the mind, eye, and hand of the student; and, as the necessary discipline can be obtained from various branches of physics, he selects those branches and appliances which are, for the time being, of the greatest public interest.

"The student of electricity in the present day wants to know what elementary facts are illustrated or used in such instruments as the telephone, microphone, Gramme's motors, Faure's accumulator, electric lamps and lights, &c. To furnish the required information systematically, and in such a way as to make it educationally useful to the student, is one of the special aims of this text-book."

One of the chapters is devoted to ships' magnetism. The various causes producing error of the compass on board an iron ship are clearly stated, and it is shown how they may be compensated by means of magnets and soft iron. The account of the condensing electroscope might be more complete. It is stated to be more sensitive than the ordinary electroscope, but the student is not shown how. The instrument enables us to obtain evidence of electrification whose potential is too feeble to affect the ordinary electroscope, provided the quantity of this electrification be sufficiently large, not otherwise. This is a point which it would have been well to illustrate by examples. At the end of the volume we find a laboratory course of more advanced experimental work; and instructions are given for the measurement of resistances and electro-motive forces, the calibration of galvanometers, comparison of capacities, &c. This is a highly useful set of exercises. For school purposes, university extension, and similar classes, and for other even more advanced classes, Dr. Wormell's book is well adapted, and will prove very useful.

The Action of Lightning, and the Means of Defending Life and Property. By Major Arthur Farnell. (Crosby Lockwood.) The author of this little book has laboriously collected a large number of instances in which animals and buildings have been struck by lightning, and has endeavoured to found upon them a theory of the way in which lightning acts. He regards the electrified clouds and the electrified earth as forming the two plates of a condenser, of which the air is the dielectric. Of these plates, the earth must be the collecting and not the condensing plate, as is commonly supposed. Hence the direction of a lightning flash, which apparently strikes the earth, really is the very opposite, the discharge taking place from the earth to the clouds. All masses of metal and other good conductors on the surface of the earth act as "local plates," and tend to bring about a discharge of the terrestrial condenser. The author thus arrives at the conclusion that metal in any shape on the outside of a building invites the lightning, and consequently that a lightning rod, so far from protecting the building over which it is erected, is, on the contrary, a source of danger. He would, there-

fore, rigorously prohibit the use of any good conductors of electricity on the outside of buildings. The book throws no new light on the cause or the action of lightning, and the author's arguments in favour of the abolition of the means of protection against lightning discharges at present in use are not likely to find many adherents. His scientific qualifications to write on electrical subjects may be gathered from the following, which we quote from p. 149:—

"Quantity, potential, and capacity are the three essential elements of electricity."

"The basis of electrical law is the expression denoting quantity."

"Potential is the impelling or moving quality of electricity. It is the measure of the capability that electricity has of doing work, in proportion to its quantity."

"Capacity is the restraining or limiting quality of electricity. Its action is directly antagonistic to that of potential. It is the element that allows of the electricity being tangible."

Class Book of Elementary Mechanics. Part II.—Force. By Wm. Hewitt. (G. Philip and Son.) This is a small book of 128 closely printed pages. It deals with the subjects comprised in the second and third stages of mechanics as defined in the New Code. The Lessons on Force and Energy, occupying two-thirds of the volume, treat of the subjects included in the second stage. From the comparative absence of illustrative diagrams these pages look very dry, but the matter is sound, and the information is conveyed in a by no means uninteresting manner. The remaining pages of the book are devoted to the mechanical powers, the principal subject of the third stage. More than 450 exercises are given in the volume, a large number of which are original.

Electric Light Arithmetic. By R. E. Day. (Macmillan.) This book is a collection of arithmetical examples on the subject of electric-light engineering which Mr. Day has constructed for the use of students at the evening classes of King's College. They illustrate the application of Ohm's law, Joule's law, the law of divided currents, &c., to practical cases which arise in connexion with electric lighting, and will do much to familiarise the student with the nature of the magnitudes with which he is dealing. We notice that Mr. Day makes use of the names suggested by Dr. C. W. Siemens for the units of power and heat respectively—i.e., the *Watt* and the *Joule*. A "*Joule*" is 10^7 ergs; a "*Watt*" is 10^7 ergs per second. The *per second* is by a slip omitted at the bottom of p. 50.

We have also received the Third Edition of *Elementary Lessons in Electricity and Magnetism*, by Prof. Silvanus P. Thompson (Macmillan). It is virtually a reprint of the first edition, already noticed in the ACADEMY. The additions include a more complete account of secondary batteries, Nordenskiöld's observations on the Aurora, and Edison's improvements in electric lighting. The names *coulomb* and *ampère* are substituted for *weber* and *weber-per-second*, which formerly stood for the respective units of electric quantity and current.

A. W. REINOLD.

SCIENCE NOTES.

We understand that Messrs. Macmillan and Co. have in preparation a volume of *Elementary Lessons in Practical Physics*, intended for the use of students entering upon work in the physical laboratory. While presupposing an elementary knowledge of general physics, the work will contain simple and adequate explanations of the principles which underlie the methods adopted. The subjects dealt with will be (1) Determinations in General Physics, (2) Experiments in Sound, (3) Optical Measure-

ments, (4) Determinations in Heat, and (5) Magnetic and Electrical Measurements.

MESSRS. CROSBY LOCKWOOD AND Co. announce for early publication a series of seven text-books, by Prof. John Scott, intended to cover the whole field of farm engineering. The first volume, on *Draining and Embanking*, will be issued immediately; and the remainder of the series will deal with irrigation and water supply; roads, fences, and gates; farm buildings; field implements and machines; barn implements and machines; agricultural surveying, levelling, &c.

At the annual meeting of the Zetland Commissioners of Supply, or County Board, held at Lerwick last Monday, April 30, it was agreed to impose a voluntary assessment of one penny in the pound to defray the expenses of exterminating ravens previous to the introduction of grouse into the island.

THE May number of the *Journal of the Anthropological Institute* opens with a paper by the late Lord Talbot de Malahide, to which a melancholy interest attaches, inasmuch as it is probably the last article from his pen. The paper deals with the longevity of the ancient Romans in North Africa. Mr. Francis Galton describes in the same *Journal* an ingenious method of testing the muscular and other senses in different subjects. As the subject of Madagascar has lately been brought into prominence, attention may be directed to a paper on the Malagasy and their language, by Dr. G. W. Parker, who for several years occupied the position of Court physician at Antananarivo.

PHILOLOGY NOTES.

PROF. W. ROBERTSON SMITH, the successor of the late E. H. Palmer as Lord Almoner's Reader of Arabic at Cambridge, will deliver a course of three lectures next week on "The Early Relations of Arabia with Syria, and particularly with Palestine."

MR. ROBERT BROWN, JUN., continues to work indefatigably in the department of early mythology that he has made his own. Quite recently appeared his *Eridanus, River and Constellation: a Study of the Archaic Southern Asterisms*, which we hope to notice shortly. He is now engaged upon a study of the myth of Circe, including the journey of Odysseus to the Shades; and also upon a translation into English blank verse of the *Phainomena* of Aratos, with Introduction, notes, and numerous figures of constellations and mythological personages mentioned in the poem.

MR. JOHN MASSON, the writer of certain articles on Lucretius in the *British Quarterly* and the *Journal of Philology*, has almost ready for publication a work on the Atomic Theory of that poet.

THE *Revue critique* for April 30 contains a review of Mr. J. A. Stewart's little volume in the series of "*Anecdota Oxoniensia*," which is described as "une importante contribution à la classification des MSS. d'Aristote," and also an elaborate criticism, by M. Max Bonnet, of M. Benoist's edition of Catullus.

MEETINGS OF SOCIETIES.

SOCIETY OF ANTIQUARIES.—(Thursday, April 19.)

JOHN EVANS, Esq., V.-P., in the Chair.—A paper was read, contributed by Mr. Baigent, of Winchester, on the history of Farnborough Church, Hampshire, describing the architecture and the painted figures on the wall representing Mary Magdalen and Saints Eugenia and Agnes. Drawings of the elaborate consecration crosses were exhibited, as well as others from St. John's Church, St. Cross, and the College at Winchester, and from Bramley Church, near Basingstoke.—Mr. Drury

Fortnum exhibited a seal of Alexander de Medici, Duke of Florence, who was murdered in 1537, belonging to Mr. Cheny.

ROYAL HISTORICAL SOCIETY.—(Thursday, April 19.)

LORD ABERDARE in the Chair.—Sir Richard Temple read a paper on "Political Lessons of Early Chinese History." He began by calling attention to certain salient points in the political and strategic geography of China, and then gave a short description of China before the Mongol conquest, 1200 A.D. Originally the Chinese lived under a feudal system. The country consisted of seven States, over each of which was a local lord, federated under the emperor. This feudal system was destroyed 200 years B.C. by the "Chinese Caesar," and replaced by a real emperor with provincial governors under him. A state of affairs then arose which seems, at first sight, in many ways to anticipate parts of our modern civilisation, but on closer examination is found to have abounded in inconsistencies. The author gave a graphic account of the Mongol conquest and of the gallant resistance of the Kins, in Northern China, who might have kept the Mongols at bay for an indefinite time had not the Sung of Southern China aided the invaders, on condition that they should have a share of the spoil. The usual quarrel ensued; and then followed the most illustrious chapter in the record of Chinese patriotism—the long-sustained struggle of the Sung both by sea and land. A rapid review of Chinese history to the end of the eighteenth century brought the paper to a close.—Sir Thomas Wade afterwards made some remarks on the paper. He said that there was an almost standing error about the population of China, due to the single-storied houses and the narrow streets of the towns which give the traveller a much exaggerated idea of the number of inhabitants. After some remarks on the theocratic sanction of the government, he pointed out that the difficulty about the Chinese army was due, not to the want of courage on the part of the soldiers, but to the difficulty of getting officers from the educated classes, who consider exercise of all kinds beneath the attention of an educated man.

BROWNING SOCIETY.—(Friday, April 27.)

THE REV. H. J. BULKELEY in the Chair.—A paper by "E. D. W." was read on "One Aspect of Browning's Villains." There are two prominent characteristics of Browning's mind and art which, at first sight, seem unlike qualities which we should expect to find in any one man's work—a joyous, persistent faith in God being somehow the final significance of all creation; and a delight in the employing of artistic powers in the delineation of evil aspects of humanity. A closer consideration brings us to discern a real connexion between the optimism of Browning's way of thinking and the peculiar success he has achieved in artistic portraiture of the psychology of human evil. We find Browning's artistic or technical genius attaining, in its dealing with things evil, a kind of perfection which seems forbidden to it elsewhere. In his dealings with the beautiful, he rather suggests than presents the ideas he has; in his artistic treatment of evil, this tendency to avoidance of completeness seems to disappear. There is a peculiar quality in Browning's dealings with evil which seems to indicate a connexion between his artistic work in that department and his work as a speculative thinker; this quality is his recognition of the individuality of the soul in his wicked *dramatis personae*. This quality, seemingly essential in Browning's treatment of evil in his poetry, is in Shakspeare's accidental. Shakspeare's wicked characters seem rather a part of the machinery used to produce the tragedy than in themselves tragic figures; for instance, the evil sisters, and Edmund, in "Lear." These observations are only applicable in a broad sense to Shakspeare. We must exclude Lady Macbeth and others. Browning's villains are, broadly speaking, not merely actors in a tragic drama, but they have a soul's tragedy enacted within their own existences. Whence does this difference in treatment arise? In the difference between the attitudes of mind of the two men towards ultra-mundane questions. Shakspeare can let any phenomenon be to him an ultimate fact, which he does not care to go beyond; Browning cannot and will not forego the attempt

to get at what lies behind the visible things of the world's order. The "villains" considered were Count Guido Franceschini, the "elder man" of the "Inn Album;" Ottima and the Intendant in "Pippa Passes;" the mother in "Ivan Ivanovitch," whom "E. D. W." considered to be perhaps Browning's solitary *unredeemable* human being; and Chiappino in "A Soul's Tragedy."—In the discussion following, part was taken by the Chairman; Prof. E. Dowden, of Dublin; Mr. Furnivall, Dr. Berdoe, Mr. Revell, Mrs. Sutherland Orr, and Miss E. H. Hickey. Prof. Dowden touched upon the treatment of the problem of evil by various poets. Chaucer, Epicurean in mood, treats evil with gentle satire, only becoming stern when it has the form of cruelty. Spenser treats it as a thing to be combated in some form or other by every human soul. Milton makes the extreme form of evil to be disobedience, as personified in his Satan.

FINE ART.

EXHIBITION of the WORKS by MEMBERS of LA SOCIÉTÉ des IMPRESSIONNISTES. Also of Mr. J. FORBES-ROBERTSON'S Picture of the CHURCH SCENE in "Much Ado About Nothing," painted expressly for Henry Irving, Esq.—NOW ON VIEW at Messrs. DOWDESWELL'S, 133, NEW BOND STREET (two doors from the Grosvenor Gallery). Admission one Shilling.

GRAND SALE of PICTURES, at reduced prices (Engravings, Chromos, and Oeuvres), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—Geo. HESS, 115, Strand, near Waterloo-bridge.

THE TWO EXHIBITIONS OF WATER-COLOURS.

THIS year both the Society and the Institute have done their utmost to obtain good exhibitions, and neither has failed to produce a show which repays examination. The exhibition of the Institute is so large, so ambitious, and on so novel a footing that it naturally attracts an amount of attention which the elder Society cannot at this moment command. But the elder Society has yet given abundant proof of its vitality; if it is in late middle life, its old age may yet be such as we must respect. The Institute has managed to get together nearly nine hundred drawings, of which not many are mediocre, and only a few extremely bad. The Society assembles a number something like half-way between that which it was the custom of the Institute to exhibit and that which the Institute this year musters. Its show is marked by that discretion and respectability which befit its period of life. The Society has no wild oats left, but rather an abundant store of more nutritive, if less toothsome, grain. Boldness is lacking to it and, to be frank, the interest of artistic experiment. You do not go to it for quite the newest lights that there may be on water-colour art; water-colour does not say its last word in Pall Mall East. But much thoughtful and accomplished labour is evidenced by its creditable exhibition. We will speak of it in a little detail, before passing on to the yet larger show which is held in the new gallery in Piccadilly.

Several of the better known and more established members are represented at their best. We are not sure that this is quite true of Sir John Gilbert—or, rather, we are not sure that many people would think it true of him. There are many who honestly prefer his elaborate and largest designs of the state and ceremony of war, of pageantry in the open field or in the streets of the city, to those smaller drawings in which a unity of impression, often lacking to the larger, has been happily retained, and in which some inspiration, drawn directly from visions of the rough and open country, has guided the artist to delightful results. We have implied already that we are hardly of this number; and, therefore, we shall surprise no one in asserting that his drawing of "Baggage Waggon" in the present exhibition does substantial justice to his fame. It shows a sentiment of landscape, a sentiment of adventure, and that complete accord between the persons and the scenes which adds so much to the

significance of both. A drawing of "Bray" is perhaps at once the most refined and the strongest of the contributions of Mr. George Frispp. It seems equal to any of the performances of the earlier periods of his life. Mr. Alfred Hunt has courted difficulties in depicting the rosy twilight and moonlight on the "North-Eastern Coast." The exhibition holds nothing that is more poetical in motive or more delicate in design. Several contributions by Mr. W. M. Hale are distinguished by subtlety of observation and portrayal. Mr. Herbert Marshall is deemed this year at his strongest. Certainly his drawing of "Holborn Hill" presents with enough of realism the every-day vision of the London street. It is an effect of sunset discerned in the west over Oxford Street, and that which has seemingly interested Mr. Marshall the most is the atmosphere that he has been able to study in the heart of the town. The buildings of Holborn—the dignified line of Furnival's Inn of some sixty years ago, and the more pretentious erection of the Prudential Life Assurance Office of to-day—are carefully drawn and rightly placed; but the thickened air and the sunset in the west have occupied Mr. Marshall more pleasantly. It will thus be seen that, whatever realism there may be in his designs, it is that which belongs to natural effect rather than to the eager rush and restless life of the city. These, and their essentially modern charm, he leaves to Mr. Gregory and Mr. Whistler. Mr. Albert Goodwin is represented at the old Society by several drawings of landscape in which the human interest is carefully remembered; sometimes even too obviously accentuated. They tend to the sensational in more instances than one, though they rarely cease to be skilled; but in one exceptional drawing, "Bruges," Mr. Goodwin is less obviously poetical and dramatic, and is content to be pictorial. A procession of monks passes slowly along an almost country road in the foreground. Then there is a wall and walled gardens, and from middle distance to distance extend the towers and roofs to the city, shadowed against the glow of a late evening sky. Mr. Boyce, as one of his contributions, sends a drawing of a valley in Auvergne, executed with delicate precision. Mr. Callow's landscapes must likewise be named among the noticeable drawings, and Mr. Henry Moore is distinguished by his "Thames below Greenwich"—an effect of sunset.

The display of figure-pieces is better than it is wont to be. An agreeable artist like Mr. John Burr, who brings a measure of poetry into his treatment of peasant life, and a skilled and piquant, though very unequal, painter like Mr. Glindoni add a little to the strength of the figure-painters in this gallery. But the causes of the improvement that is discernible must perhaps be sought chiefly in the more strenuous efforts of men who are no recent recruits; in the pleasant visions of face and form vouchsafed by Mr. E. K. Johnson, Mr. Arthur Hopkins, Mr. Parker, and Mr. Tom Lloyd; in the art of Mr. Radford, that becomes more accomplished in execution and gains, it may be, some refinement of sentiment; and notably in the brilliant success of Mr. Carl Haag, whose power of realising the object and the form that he has desired to paint has never been more marked. Mr. Haag's contributions include three drawings: that of the "Eastern Philosopher" is, we think, the finest of all in technique; yes, and also as a realisation of character and of the texture of the flesh. But the "Sheikh Suleiman," surrounded by the sand of the desert, is a drawing abounding in vivacity and force; while Mr. Haag's largest design, "Sheikh Said in Cairo receiving a Deputation," is one of the most important he has ever executed. No one who is disposed to

take an interest in the theme can remain insensible to the excellence of the work. Mr. Tom Lloyd's "Fresh from the Fields" is, in sentiment, true to its title. Mr. Parker's winning damsels are perhaps none the less winning because the atmosphere of the theatre is wont to surround their rusticity. Now and then it is true they betray the inspiration of Nature: more often they own to the influence of histrionic art. But half of the most agreeable "pastorals" ever painted have owed more to the stage than to the meadows, and a measure of artificiality has never been condemned by those who are aware that for the purposes of the painter the human nature of the village is not all that is required. The stage refines upon the fields, and there are points from which the pastoral of the ballet-master may be deemed more engaging and more paintable than the homely revels of Audrey and her swain in some real Lincolnshire hamlet. We do not say for a moment that Mr. Parker has studied in the theatre; we say that a little of theatrical quality renders piquant his art. What is called "society" is so much a theatre that Mr. Du Maurier—its principal illustrator—has no need to be more theatrical than his models. In his drawing of "A Transit," all are comedians, from the lady who will not go out of the dining-room door till her really not more distinguished sister has crossed its threshold, to the gentleman in the background—one of the youngest of the guests—who overdoes his rôle of politeness, grins too much, and is not the less an actor because it happens that he does not act very well.

We should like to say something more about the figure-painters of the Society: of Mr. Walter Duncan, who remembers his Rubens; of Mrs. Allingham, who remembers Frederick Walker; of Mr. Glindoni, whose light comedy becomes a little farcical, but who is a brilliant painter of costume and accessory; and of Mr. E. K. Johnson, whose several attractive figures in the lightest keys of colour—square-cheeked and gray-eyed blonder, for the most part, draped in flowing white garments—mark an advance upon recent work and some departure from its lines. But time obliges us to pass on to the Institute, where, at its first open exhibition, the members are in their fullest strength and the outsiders are of promise.

Enough has been said already, in all quarters, in praise of Mr. J. D. Linton's great drawing, "The Admonition;" and we shall therefore not dwell on it. There is no need whatever for its undoubted excellence to be extolled at the cost of many admirable works that stand beside it. We shall confine ourselves to saying of it that it represents with piquancy of characterisation and singular completeness of art the invasion of a prince's chamber by great Churchmen, who would fain persuade him to more sober life. But, in its own very different fashion, Mr. Charles Green's best drawing, "Oranges, Apples, Bill o' the Play," is almost as successful in treatment, while no one will need to crave explanation of its simple and candid theme. The time is sixty years ago, but the scene—the northern colonnade of Drury Lane Theatre—is much as it is to-day. Folks were dressed more picturesquely at the time, and there was probably no "early door" for the more fortunate or the more open-handed; but those who offer the play-bill and the oranges were of the same class as they are at this moment—more or less picturesque Bohemians of the street; the appearance of the playgoer is varied only by his costume; and the architecture of the spot has suffered no change, for Drury Lane is becoming venerable. Mr. Green's greatest strength is not generally in colour, but he is a colourist here. He is always a fine draughtsman, and he stands alone as a dry and self-controlled humourist, into whose art caricature does not

enter. His "Oranges, Apples, Bill o' the Play" is assuredly a work which he will find it difficult to surpass or to equal. Mr. Towneley Green—who works on much the same lines as his brother, save that he is less distinctly a humourist, and that his concern is more strictly with pictorial effects—sends several charming drawings, of which that of the gipsy tent is not the strongest in execution, happily as it may be conceived. His chief contribution is the interior in which the rent is sought, and will be obtained with difficulty, by the landlord of the man and the young woman who together occupy the apartment. It is a very pretty interior, rendered all the prettier, of course, by the girl's simplicity of grace, but quaint and pretty in every object and line. And Mr. Towneley Green tells his story with dexterity and clearness. Mr. E. A. Abbey, whose dainty drawings have been so much admired in the American magazines, appears for the first time as a contributor to the Institute, and not as an outsider, for he has obtained membership. His subject is the "Widower." It is a very delicate comedy. Here, in an agreeable interior, prettily planned as regards light and shade, if it betrays some deficiency in the artist's sense of colour, stand a widower and a comely young creature who is performing about his person the last filial services before he goes out into the world. She is robed in black, but she is young, and mourning cannot oppress her; he too mourns, he sorrows truly, yet his sorrow will one day pass. It is a true student of character who has been able to note and to reproduce his expression. He mourns—yet there is still the world to go into; he grieves—yet is careful of his appearance.

Mr. Staniland has an admirable figure-piece less remarkable for dexterity in seizing a shade of sentiment than for placing broadly and vigorously upon paper the contours and costumes that his eye summoned up. So it is with Mr. Seymour Lucas, and so perhaps with Mr. Edwin Bale, whose subject-piece is agreeable, but who wins his best success in that portrait of a Florentine lady seated at a piano, which must take high rank as a record of character in water-colour, and yet higher rank as a painting of the charm of texture and fabric. Mr. Walter Langley, a new member, whose single contribution to the Dudley Gallery was rightly remarked for its breadth and its force, must learn to vary his sentiment and his subject. In the Dudley, an elderly woman was finding consolation in her Bible: consolation is needed likewise by those whose anxiety is evidenced in the drawing at the Institute. The drawing depicts the women who wait, and wait in vain, for the return of the fishers, their kinsmen, and their loves. Mr. Langley must not follow Mr. Holl—dare we say he must not altogether follow even M. Israels?—in that "course of obstinate condolence" which a very prudent if not too righteous person in "Hamlet" told a passionate young man was "contrary to nature." Among other new members, Mr. Melville shows not so much the figure as the rich architecture of Cairo; Mr. Passini exhibits a portrait which is quite unlike the work by which connoisseurs of contemporary foreign art have hitherto known him; and Mr. Huson justifies his election. In black and white, Mr. Walter Wilson sends an extremely clever drawing of the members of the Institute to which he belongs; but for cleverness, unfettered by sentiment, nothing in the exhibition can hope to surpass the contributions of Mr. E. J. Gregory. He had recently to be congratulated on Academical honours. At the Academy he is likely, we believe, to show how fully he has continued to deserve them. But at the Institute he is in the main limited to those displays of artistic dexterity which he makes almost better than any of his comrades. "Boulter's Lock" is one of such displays. Still more triumphant in technique, more

exquisite in draughtsmanship, and more proudly trivial in its avoidance of serious aim is the richly coloured drawing of the little girl in a black frock who has gathered herself on to the model's chair in the portrait-painter's studio, and is lost in contemplation of the story-book before her; while, behind the figured-leather screen, a too industrious housemaid dusts vigorously a circular mirror as high as she can reach.

Architecture and landscape—they are often, of course, united—remain to be spoken of. Mr. Halswelle is always impressive, and more than once irreproachable. Mr. Aumonier, Mr. Mogford, and Mr. Orrook make admirable displays of their art. Mr. Mogford's sapphire vision of a Scottish loch is rich and glowing of hue—in colour a delight to the eye; Mr. Aumonier sends four drawings, in which his individuality is clearly maintained; and Mr. Orrook exhibits several works of which the scene is in old Charnwood Forest, the country near Leicester. These drawings are marked by a vigorous precision of draughtsmanship and by a successful observance of tone which are both among the best characteristics of their author. Mr. F. G. Cotman's "An Essex Farm Yard" and Mr. C. E. Johnson's "Showery Day at Balmacara, Ross-shire," are deserving of note. Mr. Harry Johnson sends a "Grecian Tomb" which makes us acquainted likewise with Grecian landscape. The artist, it will be remembered, went to Greece and the Orient with W. J. Müller. Messrs. Whympster and Wimperis send characteristic work. Mr. O'Connor is a picturesque draughtsman of architecture, and Mr. Elgood and Mr. Fulleylove treat that artificial garden which is an alliance or a compromise between nature and art. Mr. Elgood's work is by the English manor-house, its garden and pleasures. Mr. Fulleylove's themes are at Versailles. He has one beautiful subject of a broad terrace-walk; another of poplars by a basin of water, edged with stone; and these are both of them charming and distinguished. But his most complete power is displayed, it may be, in "Water Nymphs, Versailles," a landscape and architectural drawing, which would anywhere win commendation, and would win it most easily from the most instructed. Its details are attractive, but its best fascination lies in its possession of the greater artistic qualities of *ensemble* and style. The chiefs of pure landscape at the Institute have generally been admitted to be Mr. Collier and Mr. Hine. Nor is their supremacy endangered by anything that may be discovered even in the present most memorable show. Mr. Hine's drawings are very various in subject. He paints Brighton Beach; he paints Midhurst Common: he paints the Downs near Lewes, the green and golden grass of the chalk hills and their soft gray shadows. He paints with the old dexterity, and with his accustomed refinement. A broader interpretation of Nature is Mr. Collier's, whose "Two Green Roads across a Common Wide" carries us among the breezes of the upland, to be stimulated and roused just where Mr. Hine would elect to soothe and lull. So different is the art of these two admirable masters, even in presence of no very different scenes.

FREDERICK WEDMORE.

THE GROSVENOR GALLERY.

For decorative force and majesty of design Mr. Burne Jones has probably never exceeded his picture of "The Wheel of Fortune" (67), in which Fortune is represented by a gigantic female figure slowly and ruthlessly turning a huge wheel, on the broad tire of which nude male figures are revolving. This terrible machine is passing through a street which is pigmy in comparison. The allegory is easy to

read, and the principal objection to it is the conception of Fortune as a force of regular and pitiless movement, an inevitable fate without caprice or uncertainty. This view of Fortune is new and awful, and fortunately does not coincide with experience. This Fortune has no favourites, but grinds up everyone impartially. In colour the picture is very restricted and arbitrary, a Quaker-like harmony of steel-gray and bronze-brown, but it is a harmony, which is perhaps more than can be said of Mr. Burne Jones' other large pictures taken as a whole. This (184) represents the Hours in six draped female figures sitting a-row against a brilliant landscape. They are very sad these Hours, and would make a dull day. Whether waking, washing, or working, eating, playing, or sleeping, there is little mirth in this company, which, if it were not for their rainbow robes (which contain many very lovely passages of colour), might have given the obolus to Charon. The same dreamy, sad sentiment pervades even Mr. Burne Jones' portrait of a beautiful little boy, "Philip Comyns Carr" (83), whose wistful face is bloodless, and whose gray eyes have a cold light as of the under-world. In poetical art the Grosvenor is perhaps stronger even than usual. Mr. Watts has some very powerful suggestions for a series of designs of the four horses of the Revelation (103-6) (dreams of which we would fain see the realisation in finished pictures) and a fine but murky "Warrior." Pure and sweet in colour and sentiment is Mr. H. Holiday's "Dante and Beatrice" (165), with the poet standing by the Ponte S. Trinità, while his lady-love and her friends in gay raiment saunter with careless grace along the Lung'Arno. The streets are perhaps too empty, the raiment is perhaps too gay, the whole scene too set, its poetry and its realism are scarcely harmonised; but it is charming, nevertheless, and enables us to feel vividly how grievous a thing it was to be denied "her sweet salutation." Belonging to another class of poetry is Miss Dorothy Tennant's "Tyro beside Enipeus" (117). The style of it is doubtless not her own; Correggio lived before her, and Henner is alive now; but there are few who could follow such footsteps with anything like her success. Its design is lovely, and in its refined treatment of the nude and exquisite colour it is quite by itself here. Mr. van Haanen sends a study of a model (91), painted with consummate skill, which by its very frankness avoids question; but Mr. Calderon, in a work which contains much delicate painting (82), neither confesses the model nor rises to poetry, while the nakedness of Mr. Collier's "Pharaoh's Handmaidens" (151) is wholly unredeemed.

It is a pity that Mr. Collier should attempt subjects of this kind, seeing how capable an artist he is when he deals with the facts which he sees. In portrait he is always unaffected, and the "Three Sisters" (164) is an admirable example of his best work. Honest, faithful, and accomplished is also his wife's portrait of him (143). It is to Mr. Herkomer that we owe the best portrait here—that of Herr Joachim (65), full of style and character, and painted with great force. We wish, however, that Mr. Herkomer, who has several other portraits here of much merit, would carry his hands as far as his faces. Though often finely indicated, they nearly always leave an impression of haste. This is a fault from which Mr. Holl is always free. Of several portraits here by him the most striking is the head of John Tenniel (89). Mr. Mulholland (170), like so many of Mr. Holl's sitters, seems to be suffering from a severe cold in the head. Mr. Millais has a pretty boy (77) and a nice little girl (60), and a portrait of the "Duchess of Westminster" (69). None of the work seems to be of his first quality, except the face of the

boy and parts of the dresses. Of Mr. Richmond's very numerous contributions we prefer "Mrs. Mirless" (187), who has at least a pleasant expression. In his portrait of Mrs. Frederick Harrison (183) he has succeeded neither in the richness of colour nor the distinction of bearing at which he aims; but his "Lady Mary Glynn" (85) is dainty and refined. It is as a portrait-painter only that Mr. Alma-Tadema is represented here this year, and his "Count von Bylandt" (2) has much life and character. Of the remaining portraits we must not omit to notice one by M. Lathangue (226), perhaps the most masterly of all, and Mr. J. H. Walker's very sweet little girl (44), a daughter of Col. Moncrieff.

In landscape the Grosvenor keeps well up to the mark, although Mr. Mark Fisher and Miss Clara Montalba disappoint us, especially the former, who seems to have cultivated himself to see in Nature little but a smudgy iridescence, which could not be beautiful even if it were true, and one misses altogether that fine sense of atmosphere for which his work was once remarkable. Of Mr. Alfred Parsons, on the other hand, we have two delightfully refreshing pictures, wealthy in their depth of green, and warm with pleasant sunlight; and Mr. J. W. North shows his unusual skill in representing the infinity of Nature's growths and the softness of misty air. The inextricable tangle of hedge and bough, the exquisite confusion of grass and flower, the mysterious charm of light vapour, have been seldom conveyed better than in his picture of an apple-tree, laden with its ruddy fruit, caught in the meshes of an untrained hedge (189). Perhaps the most notable, because less known, landscape work here is that of Mr. Eugene Benson. Mr. Howard Campion, and Sig. Signorini. Mr. Campion's name is not familiar to us, and his contributions are not marked by any decisive character; but there are fine qualities and much skill in his large picture of the interior of a wood, "Midwinter—Brittany" (195) especially observable in the truthful rendering of light and air in the tops of the leafless trees and the clear half-light of the foreground. By Mr. Eugene Benson, two Italian views (141 and 150) are delightful for the exceedingly pure quality of their colour, no less than for the transparency of their air. He would seem to have a strong affinity to Sig. Coستا, whose work here does not fairly represent him. Of Sig. Signorini there are only two scraps, but they are wonderful examples of how much can be suggested by work, small in actual amount, but perfect in knowledge. Mr. E. J. Gregory's little bits are of much the same class, and we would recommend the study of both of these artists to Mrs. E. W. Gosse, whose skill seems to be steadily advancing. The "Windsor" of Mr. J. O'Connor (181) is also worthy of special attention as an evidence of power in a direction not hitherto followed by this able painter of towns. The billowy softness of the mist-wrapped foliage as it recedes with fine gradation to the soft luminous sky, the warm, flushed castle and town rising in the centre of the wide and varied landscape, are things we have not hitherto expected, but shall look for again, from Mr. O'Connor. Besides these charming works are others by Messrs. E. Fahey, Keeley Halewelle, J. Grace, E. Parton, Napier Hemy, C. E. Holloway, W. S. Jay, Sir B. Collier, and Mrs. Arthur Murch, which will give pleasure of various qualities.

It is, however, perhaps in the scenes from contemporary life, uniting "landscape and figures," that the gallery will be most attractive to many. Mr. Poughton sends one of his delightful views of life in North Holland, of which he has caught the very flavour of the air and the very spirit of the people (172). Mr. W. H. Bartlett paints the lagoons near

Venice and their amphibious human kind with a skill nearly perfect; and Mr. Topham, as usual, gives us the clear air of Italy with a purity which few can reach. Of the Maremma, unhealthy but romantic, Mr. Arthur Lemon sends one of his poetical pictures, with two of the gentle white oxen ploughing the rich land. Mr. Lemon, by-the-by, has also a clever statuette of Don Quixote on horseback. Mr. P. R. Morris, besides a pretty picture of a little naked girl playing with her father's palette (40), sends the sequel to his "Première Communion" (127), which has already been described in the ACADEMY. The "strongest," however, of the pictures of this class is Mr. John Reid's "The Yarn" (154), in which the difficulties of representing air and distance in an equally diffused light are grappled with great power. We doubt if such *tours de force* are worth the trouble, for these difficulties can never be entirely overcome, and a picture without shade can never be wholly pleasant; but Mr. Reid shows unmistakably the strength of his hand. Mr. R. W. Macbeth has a clever, but not very pleasant, picture of "Sheep-shearing in a Barn" (74); Mr. Clausen dares for once to be thoroughly unsentimental (126); and Mrs. Alma-Tadema and Messrs. Maclaren, Melton Fisher, and Elmslie are all represented by agreeable and accomplished work.

Mr. Nettleship's "Blind" (102) is a work "without class"—a picture of a blind lion stumbling near the edge of a precipice, attended by a crowd of expectant hyaenas, with a vulture hovering above. It is a painful design, but certainly poetical and impressive to an unusual degree.

COSMO MONKHOUSE.

THE METROPOLITAN MUSEUM OF FINE ARTS AT NEW YORK.

THE *Rivista Italo-Americana*, published in New York, has lately given an interesting résumé of the contents of the Metropolitan Museum of Fine Arts in that city—a collection founded in 1870, installed in 1878 in a fine building newly erected for its reception in the Central Park, and directed by Gen. L. P. di Cesnola. The museum is the property of a society consisting of 186 patrons, 135 perpetual members, 115 life members, 30 honorary members, and 900 annual members. Besides the famous Cesnola collection of Cypriote antiquities purchased in 1873, the Metropolitan Museum of Fine Arts is remarkably rich in engraved gems, Babylonian seals and cylinders, and miscellaneous specimens of glyptic art. It contains upwards of three thousand coins in gold, silver, and bronze—Græco-Egyptian, Greek, Roman, and others; a highly interesting collection of antiquities of the United States and of Central America; some 1,200 specimens of Oriental porcelain; 263 specimens of Oriental, Danubian, Greek, Morocco, Flanders, and other laces and embroideries; the finest collection in the world of Cypriote, Greek, Roman, Venetian, and mediæval glass; 650 original drawings by Raffaele, Michael Angelo, Titian, Correggio, P. Veronese, Salvator Rosa, and other famous artists of all schools; a picture-gallery of two hundred old masters, Italian, Flemish, Spanish, French, German, and English; a collection of modern paintings, statues, busts, and bas-reliefs; vases in marble and bronze, both ancient and modern; one hundred water-colour drawings by Richards, an American landscape artist of local fame; some Italian frescoes; one very precious bas-relief by Luca della Robbia, besides a collection of photographs of all his principal works, and those of his successors; a fine collection of Etruscan, Greek, and Pompeian vases; reproductions in electroplate of famous works in metal, and reproduc-

tions in plaster of numerous Egyptian bas-reliefs, classical friezes, &c., from works of ancient art in various European museums; specimens of arms, rare bronzes, and costly lacquer-work of Japan; collections of wood-carvings, inlayings, mosaics, and carved ivories; objects in chased gold and silver; enamels, miniatures, engravings, photographs; a fine collection of pottery and porcelain; specimens of Oriental stuffs and tapestries; and a vast miscellaneous gathering of curiosities of all kinds from every country in the world. A splendid library is projected in connexion with the museum, and is already in course of formation. Day and night schools, the maintenance of which cost last year no less than 9,000 dollars, have been also established at the museum for the promotion of popular education.

ART SALES.

By far the most extraordinary picture sale of the season took place last Saturday at Christie's, when there was dispersed the not very large but most remarkable collection known as the Aston Rowant Gallery. Two of Mr. Long's greatest pictures—one of them, "The Gods and their Makers," and the other, "A Question of Propriety"—sold for 2,500 guineas and 1,200 guineas respectively. Mr. Agnew was the purchaser of "The Gods and their Makers," a work which is conceived in Mr. Long's best satiric vein. An extremely popular picture of Mr. Briton Riviere, "Sympathy," by no means in reality most remarkable because it is asserted to contain a portrait of Miss Connie Gilchrist in her early childhood, but really most remarkable for its dramatic power, sold for 2,500 guineas. There was more than one landscape of the highest quality by John Linnell; but what made the collection really most noteworthy were the two great pictures by Mr. Fildes. His "Applicants for Admission to a Casual Ward," while it is one of the most uncompromising pieces of realistic work done in our time, contains nothing that damages its claim to be held as an admirably artistic performance. This picture sold for 2,000 guineas. The second canvas by Mr. Fildes was that of the "Widower," like the other, it sold for 2,000 guineas. A picture of such overwhelming pathos would not be comfortable to live with; but its power is unquestionable. The whole collection fetched over £34,000.

THE sale of Mr. Addington's collection of Turner's *Liber Studiorum* drew together most of the diligent students of Turner's great work in black and white. For many of the prints were engraver's proofs, and these are always interesting, even though it is true that the completed state of the plate is the one which it is generally best to possess. The impressions were of very different quality, and the prices very unequal. The engraver's proof of the "Mount St. Gothard" sold for 33 guineas. It came from the Stokes and Mendel Collections. The "Egremont" sea-piece, an engraver's proof likewise, sold for 51 guineas. The "Little Devil's Bridge," engraver's proof, sold for 41 guineas. A not very effective impression of the "London from Greenwich" sold for 47 guineas; it was of the class that is much less desirable than the first published state. This was likewise the case with the "Junction of the Severn and the Wye," which reached 41 guineas. Probably a fine first state is worth about half as much in the market. An almost completed engraver's proof of the beautiful subject "Near Blair Athol" realised 41 guineas, while 40 guineas was given for the "Inverary Pier" and 49 guineas for the "Procris and Cephalus." An impressive proof of the "Solway Moss" fell for 61 guineas, and yet higher prices were realised by one or two others. The daylight effect in the print known as "Interior

of a Church" is thoroughly disappointing; and Turner knew what he was about when he changed it to the effect of candle-light, at once brilliant and sombre, which we enjoy in the completed plate.

CORRESPONDENCE.

RECENT DISCOVERY OF ROMAN REMAINS AT CHESTER.

Liverpool: April 30, 1883.

During some excavations made last week at the base of a portion of the city walls of Chester, which was repaired in 1703, several sculptured fragments were brought to light. The most interesting is the upper portion of a sepulchral monument, which in its present state is a cube of two feet. Two of the sides are sculptured, one with a wreath between two fluted columns, the wreath extending from column to column. A third side bears the remaining portion of the inscription, which is

D M
M. APRO
M. F. FA

and apparently reads *D(tia) M(anibus) M(arcus) Apronius M(arci) F(ilius) Fa(b(ia) tribu*; or, translated, "To the Divine Shades, Marcus Apronius . . . the son of Marcus, of the Fabian tribe."

It is unfortunate that the *cognomen* of *Apronius* is lost. It is of course possible that FA. may be the commencement of it, and that it was some such name as FA(CILIS); but I think it improbable, as these letters are in the normal position for the *tribus*. The letters of the inscription are very fine, of the best period of art, and are two inches and a-half in height; the stops are triangular. It is doubtful whether the fourth side has been either inscribed or sculptured, as its face has been chipped off.

Among other recent discoveries in Chester are two centurial stones, one bearing the inscription

7 Q. MAX.

—i.e., *Centuria Quintia Maximia*. It is an ansated tablet, sixteen inches by six.

The other is more worn, and I am not quite certain of the reading of the inscription, but it appears to be

Q. Q. TERN.

the E and R are ligulate. It is fourteen inches by six.

I hope shortly to communicate another and more interesting inscription.

W. THOMPSON WATKIN.

NOTES ON ART AND ARCHAEOLOGY.

WE are glad, after two months' intermission, to see Lord Ronald Gower's *Great Historic Galleries* (Sampson Low) re-appear in a quarterly part. It seems to have benefited by its short and necessary rest. The monthly parts were tantalising, but now we may expect at longer intervals a substantial *livraison*, with nine fine reproductions of masterpieces. The new process by which the photographs are printed straight on to the paper is also a great improvement. The most interesting of the contents is a portrait from Bridgewater House signed with a monogram made of the letters H. M.; the most beautiful a plate containing miniatures by Samuel Cooper of the brave and wise George Monck Duke of Albemarle and the "beautiful, brave, unfortunate" James Duke of Monmouth. An immense amount of careful research is shown in the little monographs attached to each plate, which are a model of what such "letterpress" should be.

Most people will be interested in seeing Mr. Forbes Robertson's picture of the church scene in "Much Ado about Nothing." It is at Messrs.

Dowdeswells', in Bond Street. The artist has chosen a scene in which nearly all the characters of the play are gathered together upon the stage, and in which, as the stage is arranged at the Lyceum Theatre, the composition is most picturesque. Mr. Forbes Robertson has made the most carefully studied and ingenious record of the aspect of the stage at the time, and the portraits are successful—indeed, remarkably so when we add that we believe that Mr. Robertson has never once had the opportunity of surveying the spectacle from the front.

To the same gallery there has been added, since we wrote last week, M. Renoir's brilliant and vivacious vision of dancers at Bougival. It is of course unlike a great deal of excellent art, but it tells perfectly and with real subtlety of understanding the story of its Bohemian scene. A true knowledge of this picture persuades one thoroughly of its painter's powers of keen observation and of frank and unfettered record. The scene depicted is brought to one's very door. No artistic convention intervenes between the scene and the representation of it, provided that the artistic conventions are not in one's own eyes when one arrives to look at it.

DR. J. STRADLING CARNE, of St. Donat's Castle, has presented to the Cardiff Museum an interesting collection of local antiquities, including a bronze Mercury, the old seal of the Benedictine monastery at Cardiff, and more than five hundred coins, chiefly Roman coins found in the neighbourhood or local trade tokens.

ON April 20 the first meeting was held of the jury elected for the triennial Salon in Paris. Their task, as M. Jules Ferry pointed out in his introductory address, is an extremely delicate one, and needs the strictest impartiality. They will have to eliminate the best works from the mass of three years' exhibitions, and form from them a select Salon of not more than eight hundred paintings and three hundred sculptures. The Government, and not the artists, are responsible for this triennial Salon, and they will spare no expense to make it successful, for, said M. Ferry, "si le Salon annuel donne satisfaction au besoin de publicité des artistes, l'exposition triennale doit répondre à un besoin plus haut: la représentation calme de l'art français."

THE *Magazine of Art* has for frontispiece this month a reproduction from one of D. G. Rossetti's drawings, called "Rosa Triplex." The three sympathetic maidens, as Mr. Monkhouse interprets them to be—or the one weary maiden under three aspects, as we would rather suppose, for it would be terrible to think of such an unhappy triplet—suggests the "Last Rose of Summer," or the rose of which Mr. Browning writes:—

"Dear Rose, thy term is reached,
Thy leaf hangs loose and bleached:
Bees pass it unimpeached."

In utter contrast to this sickly beauty comes a drawing by Kate Greenaway illustrating a delightful little poem by Mr. Austin Dobson on the subject of home beauty. Other articles in the number deal with Benvenuto Cellini, Bastien Lepage, the Lugano frescoes, and the girl student in Paris.

THE STAGE.

Two very recent events at the Théâtre français require brief chronicle. The first is the retirement of M. Delaunay; the second the *début* of Mdlle. Müller. M. Delaunay leaves the stage at fifty-seven. He has been a stage lover for fully five-and-thirty years. To the end he has retained, not indeed the obvious charm of youth, but the more subtle fascination which the enamoured person is apt, when not altogether brainless or ungainly, to cast around the *ingénue* by the mere fact of his passion.

The sense of spontaneity M. Delaunay contrived to give you to the end. He was very visibly painted; he walked no longer with the elasticity of five-and-thirty; nay, more—his manner of love-making, more romantic than direct, was, as the learned in these things may assure us, not altogether that of our day. As a lover he laid himself a little open to spooniness; the admiration which was wont to overcome him in the presence of his love had in it a tinge of sickliness. But he was a most accomplished and flexible artist, and he would probably have been a lover after de Musset's own heart, though not precisely after M. Zola's. We regret his withdrawal. As long as he was upon the stage there lingered, as it were, a perfume from the romantic period. He was not very substantial, but he was amazingly dainty.

THE second event at the Français is a more cheerful one than M. Delaunay's departure. The Français has found—we are confidently assured by a correspondent on whom absolute reliance may be placed—a new *ingénue* quite of the most delightful kind. Mdlle. Müller is said to be bewitchingly pretty, and with a cast of countenance that belongs of right to a child. Her experience of life would appear to be less than that of Margaret in "Faust": about equal perhaps to that of Miranda in "The Tempest." She has had a remarkable success in the Agnes of "L'Ecole des Femmes." To say "Agnes" is to say "an *ingénue*," and Mdlle. Müller is justified in her assumption of the part. It was quite time she appeared. The Français had need of her, or of the like of her. Even in Paris the stage *ingénue* is a rarer product than it used to be.

THE London playgoer looks forward to the production of Mr. Merivale's version of "Fédora" at the Haymarket to-night. Mr. and Mrs. Bancroft will both appear in it, and it will afford to Mrs. Bernard-Beere the opportunity of an extraordinary success if she can vanquish an extraordinary difficulty. At another London theatre a change of importance is announced. While we welcomed the revival of "All for Her" at the Court, we shall rejoice at the revival of "Les Danicheff." The piece is a strong piece; charged with genuine human interest, and affording to that always sympathetic actor, Mr. John Clayton, a part hardly less good than his part in that romantic drama which owes something to Dickens's conception of *A Tale of Two Cities*.

MUSIC.

RECENT CONCERTS.

MR. V. DE PACHMANN made his first appearance at the Crystal Palace last Saturday afternoon, and played Mozart's concerto in D minor, which had not been given there since 1879. The pianist has on many occasions proved himself almost unrivalled as an interpreter of the romantic music of Chopin; and now he has shown us that he can render the works of the classical school with all necessary grace, purity, and dignity of style. More satisfactory playing we have seldom heard. Mr. Pachmann has a most finished *technique* and an exquisite touch; and so thoroughly did he enter into the spirit of the composer that one might have fancied Mozart himself seated at the instrument and pouring forth those sweet and magic tones which so impressed Clementi, Dittersdorf, Haydn, and many others of less note. The audience at the Palace felt that the performance was one of no ordinary kind (the orchestral accompaniments, under Mr. Manns' direction, were magnificently played), and Mr. Pachmann received an enthusiastic and well-deserved ovation. He afterwards gave some Chopin solos, which were much applauded. The programme included a novelty of importance—

a new symphony by Mr. T. Wingham, a pupil of Sterndale Bennett, and one of the most prominent students of the Royal Academy of Music. His first symphony was played more than ten years ago; since then, four of his overtures and an elegy in commemoration of his master's death have been given here. The fourth symphony, in D major, contains some clever and interesting music; the composer expresses himself in a thoughtful and lucid manner, and is never extravagant or rhapsodical. The first *allegro* opens with a bright and vigorous theme, and the second subject, in the orthodox dominant, follows in pleasing and marked contrast. The working-out section is not quite free from monotony, but the *coda* is effective. The second movement (*andante con moto*) is all melody and somewhat long; the themes are broad and flowing, but not very original. The *minuet* has both grace and character. The *finale* is not particularly interesting; such, at least, is our impression on a first hearing. The symphony was admirably played. Miss Mary Lemmens (a daughter of M^{rs}. Lemmens-Sherrington) made a favourable *début*. She sang songs by Handel and Leo Debbes. The programme concluded with Liszt's Hungarian rhapsody, "Teleki."

At Mrs. Lamborn Cook's orchestral concert last Monday evening at St. James's Hall, M^{rs}. Meadows White's (Alice Mary Smith) setting of Collins's "Ode to the Passions," written for the Hereford Festival, was performed for the first time in London. The solo parts were sung by the Misses Santley, M. Hoare, and Hilda Wilson and Messrs. Lloyd and Santley. The work contains a great deal of natural and flowing melody, and we should not like to say that the composer is in fault for choosing to imitate the broad and diatonic style of Handel rather than the complex, chromatic style of modern writers. The opening chorus, with tenor solo, is one of the most successful numbers of the work. The trio, with chorus, "Melancholy," gave much satisfaction, and had to be repeated. The composer, at the close, was called to the platform and enthusiastically applauded. Señor Sarasate played Raff's *suite* with orchestra (op. 180). It was announced as a first performance, but the *suite* had already been given by the same artist at a concert of the Philharmonic Society in 1879. As music, it is not of great value; it is full of difficult, brilliant, and showy passages, and we need scarcely say all the movements, especially the *moto perpetuo*, were played to perfection by Señor Sarasate. The programme included Bennett's pianoforte concerto in F minor performed by Mr. W. G. Cousins, songs, part-songs, and harp and violin solos.

J. S. SHEDLOCK.

MUSIC NOTE.

"FENICE," by H. H. Pierson, was brought out at the Ducal Opera of Dessau at the end of last month; and the Berlin *Börsen Courier* predicts for the work an assured future. The composer—who died more than ten years ago—was of English birth and descent, one of his brothers having been the late Canon Pearson, of Windsor. Besides this opera, he wrote another called "Leila," and composed two oratorios and music to the second part of Goethe's "Faust." The Berlin critic reports that the music of "Fenice" is of the true dramatic type, with a profusion of original thoughts and melodies. It is cast in the orthodox form of the Franco-Italian "grand opera," and seems to be recognised as a practical protest against the influence and doctrines of Wagner. It is added that the most prominent passages are that introducing Fenice; the *finale* of the first act; a street scene in the third act, with chorus of soldiers, and "ballet-music of exotic charm;" Fenice's prayer in the third act; and the poetical termination of the work.

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